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University of Alberta

Maenad: Alberta's own and only feminist theatre

by

Diana Marie Klaassen ©

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfilment of the requirements for the degree of Master of Arts.

Department of Drama

Edmonton, Alberta

Spring 1996

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To Whom it May Concern:

Diana Klaassen has included several Maenad publications in her thesis. As Artistic Director of this theatre company, I hereby give permission for the following items to appear in her thesis as support for the work she did researching Maenad Theatre.

◊ Three pages of our Objects and By-Laws.
◊ One page listing Criteria for Maenad Play Selection Jurors.
◊ The one-page Maenad Theatre Fact Sheet.
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Alexandria Patience, Artistic Director
Alexandria Patience, Artistic Director Maenad Theatre

February 16 1996
Date

Theatre can help to make the revolutions in consciousness that lead to change.
-Gay Gibson Cima

Feminist theatre, as art form and as platform, continues to offer a means whereby women can perform personal politics and 'make spectacles' of their own. The differences between these spectacles, like the politics which inspire them and the individuals who create them, are situated in terms of politics, age, race, class, sexual orientation and access to higher education. Thus, contemporary feminist theatres take many forms and use many different working methods.
-Lizbeth Goodman

Abstract

This thesis is an investigation of Maenad Theatre Productions Society (Maenad), a feminist theatre company that has been operating in Calgary, Alberta, since 1987. The company was founded with the intent to give voice to women's experience and has retained this mandate until the present. Maenad produces new works for theatre and favours Calgary artists. By doing so, the company supports the development of theatre and theatre artists in Calgary specifically, and in Canada in general. Through discussions of its organization, productions, and texts, this thesis introduces readers to the methods Maenad uses to advocate new plays by women in Canada.

Acknowledgements

I would like to thank my parents, Eric and Mary Anne Klaassen, for their loving support throughout my studies at the University of Alberta. I would also like to thank all the friends who encouraged and supported me: Andrew, Kimmy, Faye, Maki, Wojtek, Chris, and Mike. I would like to thank Alex Hawkins and Debby Thompson for their support and guidance.

I must thank all the women with whom I spoke in regard to Maenad and its work. Alexandria Patience, Susan Bennett, Nancy Cullen, Rose Scollard, Georgette Pare, Joyce Doolittle, Colleen Craig, and Gail Hanrahan were interested in, and positive about, my work on the company.

The staff of the Pumphouse Theatres was very supportive in my investigation into that building and Maenad's use of the Joyce Doolittle Theatre. Laurie Leier, Morgan Holden, Andrea Dodd, and Dale Friesen welcomed me to the Theatres and gave me the tour and information I needed to understand Pumphouse Number Two's history and development.

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Diagrams

Map of Pumphouse Theatres' location: courtesy of Pumphouse Theatres
Pumphouse Theatres: courtesy of Pumphouse Theatres
Diagram of phases of Construction: courtesy of Don M. Snow, Architect Ltd., in Pumphouse Theatres Restoration Study.

The diagrams are not to scale.

Nellie, Sirens, and Maenad: Companies of Women

> "You mean you *want* to be considered a *woman* artist?" As if we were not. As if there were a choice. As if, by skilful sleight of hand we might succeed in drawing attention away from this fact and actually succeed in 'passing' as small, high-pitched, bumpy men.[1]

This thesis is an investigation into Maenad Productions Theatre Society, a Calgary-based theatre company devoted to the promotion of "feminine visions through dynamic and exciting works for the theatre."[2] The focus of this thesis is on Maenad's existence and growth as a feminist theatre company. In order to identify Maenad as more than an anomaly, the growth of alternative Canadian theatre needs introduction. Feminist theatre is only one of the many types of alternative theatre existing in Canada today.

For the purposes of this thesis, only English Canadian theatre will be studied. French Canadian theatre companies have been excluded due to my own lack of verbal fluency in French and/or Québécois, as well as due to the difference in style of French Canadian work. The English feminist companies discussed below were chosen due to their similarities to Maenad. Connections are evident among Nellie McClung Theatre, the Company of Sirens and Maenad even though they are separated by hundreds of kilometres. The alternative companies mentioned below were chosen to illustrate the Canada-wide growth of such companies.

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[1] Rina Fraticelli. "Any Black Crippled Woman Can!" *Room of One's Own* 8.2: 11-12.

[2] Maenad Call for Proposals for the 1994/1995 season. Available from Maenad.

In 1970, the same year that the "First Underground Theatre Festival" took place in Toronto,[3] the term "alternate theatre" was coined by Tom Hendry, co-founder of Manitoba Theatre Centre (1958) and co-founder of Toronto Free Theatre (1972). In Canada today, the theatres most often defined as alternative are those companies which, through their programming and organization, contrast with the companies set up as "regional theatres." Canadian regional theatres developed in response to the desires of theatre practitioners for a network of professional theatres across the country. This development grew out of the work of the Little Theatre movement and the Dominion Drama Festival, both of which re-appeared after the second World War. The founders of regional theatres believed that, because of Canada's vast geography and comparatively sparse population, theatres which were adapted to individual regions would fulfil the needs of Canada's theatre audiences more appropriately than one "national" theatre assuming to speak for the entire country. The regional theatres that were established -- the Manitoba Theatre Centre in Winnipeg (1968), the Citadel Theatre in Edmonton (1965), the Globe Theatre in Regina (1966), Theatre New Brunswick and Theatre Calgary (1968) -- were and still are regarded as "mainstream" companies. However, theatre organizations which began *outside* of the regional theatre system were, and still are, referred to as "alternative" or "alternate," due to their divergence from the methods and intentions of the regional theatres. For example, Toronto Workshop Productions (TWP) (1958),

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[3] Renate Usmiami, "The Alternate Theatre Movement," in *Contemporary Canadian Theatre: New World Visions*, Anton Wagner, editor, (Toronto: Simon & Pierre, 1985) p. 50.

Toronto's Factory Theatre Lab (1970), and Vancouver's New Play Centre (1972) can be identified as alternative. Alternative theatre artists created opportunities for themselves by starting theatres which would take the risks avoided by the mainstream theatres. After Canada Council informed the regional theatres, in 1974, they would have to rely more heavily upon subscription income and corporate donations, new and Canadian work was viewed with apprehension. Regional theatre directors developed seasons the goals of which were to invite a large number of people to subscribe to and support the theatre. This implied, to a degree, offering plays which had already proven themselves in foreign countries or plays which had survived history. Alternative theatre artists took it upon themselves to create and produce new plays. They also experimented with new working methods, such as collective creations, and non-traditional theatre spaces. For example, Theatre Passe Muraille, Factory Theatre Lab, and Toronto Free Theatre all "created their own small theatres in buildings newly converted from other uses."[4] Canadian work in the form of collective creations or new scripted plays was the focus of companies such as Toronto's Theatre Passe Muraille (1969) and Vancouver's New Play Centre (1972) respectively.

Every theatre begins with individual goals and objectives. However, similarities become apparent after companies undergo periods of development and growth. In 1985, Renate Usmiami, author of *Second Stage: The Alternative Theatre Movement in Canada*, concentrated the intentions of Canadian alternative theatres into seven traits.

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[4] Denis W. Johnston, *Up the Mainstream: The rise of Toronto's Alternative Theatres, 1967-1975*, (Toronto: University of Toronto Press, 1991) p. 4.

1. A rejection of the traditional author-actor-director triangle
2. Use of non-traditional theatre spaces
3. A new approach to audiences
4. Use of improvisation and collective creation
5. Use of "Poor theatre" techniques
6. An emphasis on process not product
7. Passionate and militant nationalism[5]

Theatre Passe Muraille's landmark creation, *The Farm Show*, illustrates all of Usmiami's elements. Under Paul Thompson's direction, the company rejected the author-actor-director triangle by compressing these three duties into one person: the performer who researched, improvised, wrote, and performed a new work. While Thompson guided the research and the improvisations, he also performed in the original production. *The Farm Show* used a non-traditional theatre space for the initial performance, which happened in a barn with the audience seated upon bales of straw and rafters.[6] The performance was created collectively by a group of theatre artists who moved into a small community to learn about farming and about the people who farm. The performers used the experiences of individuals from the community and, at times, parts of actual conversations they had with the farmers as the basis for improvisation which developed the scenes for *The Farm Show*. Passe Muraille illustrated "poor theatre" techniques because they were a poor theatre. The company did not have technologically advanced set pieces to simulate hay bales and tractors:

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[5] Usmiami, 1985, p. 49.

[6] Alan Filewod, *Collective Encounters: Documentary Theatre in English Canada*, (Toronto: University of Toronto Press, 1987) p. xiii.

genuine hay bales were on the stage and in the audience, and actors used their physical and vocal talents to imitate a tractor in the barn which served as the theatre for the first performance.[7] For *The Farm Show*, however, a poor theatre approach allowed the play to better parallel the community: both the performance and the rural community illustrated a lack of technology. Passe Muraille's emphasis on process over product for the creation of this particular work is evident in that

> According to Thompson, the play had no shape at all until the first performance; by the mid point of the process certain scenes ... were obvious keepers.[8]

The Farm Show was created by Canadians who researched a Canadian community as the basis of a play, and the play was premiered in Canada for a Canadian audience. Much alternative theatre work fills Usmiami's seventh trait in this fashion: theatres which promote Canada by choosing Canadian plays, Canadian themes or Canadian artists. These seven qualities could also be applied to another sort of alternate theatre: feminist theatre.

Feminist theatre is that which incorporates into its work ideas which support and validate women's presence in and contribution to society using practical and representative means. By 'practical,' I imply the workings of the company: who is hired and in what capacity, how the company is organized, what sorts of plays are chosen for production, how those works are chosen, where the works are performed. By 'representative,' I imply the characters and images represented in the plays or works produced by the company: images of women which can be construed as heroic, an even balance of female and male characters, stories told from a woman's perspective which indicate emotional, mental, and/or physical strength on the part of female characters. This sort of theatre is important in evaluating the position of women in Canada today, and that evaluation must occur before any social problems can be solved.

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[7] Filewod, pp. xiii-xiv.

[8] Ibid., p. 38.

In his book *Up the Mainstream*, Denis Johnston points out that, "at each stage of Canada's development, Canadian Theatre has reflected the society's needs, deserts, and wants."[9] In 1967, the need for feminist theatre arose in Winnipeg. In 1985, artists in Toronto wanted a new feminist theatre company, and in 1987, Calgary artists desired to create feminist theatre. Winnipeg's Nellie McClung Theatre, Toronto's Company of Sirens, and Calgary's Maenad Theatre Productions Society (Maenad), all illustrate feminist theatre traits. Therefore, I will refer to all of them as feminist theatres. The alternative theatre movement in Canada opened doors to women, and enabled feminists and other marginal groups to create their own theatres. The development of feminist theatres coincided with social and political movements which empowered women to change structures. The women who establish feminist companies see opportunities and needs in their communities which warrant and support the existence of such an alternative theatre company.

Usmiami's seven traits of Canadian alternative theatre also describe feminist theatre. However, when applied to feminist theatre, these traits can become infused with gender issues. For instance, the first element, a rejection of the traditional author-actor-director triangle, can be interpreted as a rejection of the male author-male actor-male director triangle. Feminist theatres are more likely to choose work created by women, as do Nellie McClung Theatre and the Company of Sirens, and are also more likely to employ women actors and directors, as does Maenad.

---

[9] Johnston, p. 8.

Another of Usmiami's elements which can be interpreted with regard to gender issues is a "new approach to audiences." Feminist theatre, like other political theatre, operates from a certain standpoint, the ideas of which are communicated through the work of the company. These feminist ideas may offer points of view which differ from those of other theatre companies and, therefore, will approach audiences differently. Some feminist theatre, like some of the work of the Company of Sirens and Nellie McClung Theatre, is created in a popular theatre mode which allows direct address to audience and includes the audience members' experiences in the play's action. Feminist theatre, like other political theatre, offers opportunities for education and growth to audiences and performers due to its often contemporary subject matter and analysis of social problems.

Collective creation is used by many alternative theatres to create new plays on a certain theme, situation or community. However, if one tenet of some types of feminism may be identified as equality for women in relation to men as well as to each other, then working as a collective reflects a certain feminist belief. Alan Filewod describes the dynamics of collective creation this way:

> In collective creation, the group mind must *reconcile its differences to create a community statement*. This can happen in one of two ways:

> either the cast is united by ideological consensus in the analysis of the subject, ... or the circumstances of making the play become a shared experience which then becomes part of the substance of the play itself.[my italics][10]

Filewod's methods of reconciliation can apply to a feminist theatre, whether that theatre uses collective creation or not. In fact, any theatre production requires a certain amount of reconciliation of differences in order that the company of artists may cooperate toward a common goal. However, in feminist theatre, both the message in and the creation of the community statement become primary. Feminist theatre artists work together to promote feminist ideals within a theatrical context. Collective creation is an alternative method of creation which allows feminists to reject traditional working methods. Ideally, feminist collective creation occurs within a community of women and, therefore, limits the influence of patriarchal models of operation. This type of creation optimally occurs in an egalitarian setting in which each member of the creative team is encouraged and required to contribute her ideas. A feminist theatre company working on a collective creation has the opportunity to turn away from patriarchy and from hierarchy.

When applied to feminist theatre, Usmiami's other traits reinforce the similarities of feminist theatres to other alternative theatres. Improvisation is at the centre of collective creation, but it can also be used equally effectively, by alternative and mainstream theatres. Usmiami's inclusion of improvisation as a trait of alternative theatres can be linked to the creation of new work through improvisation.

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[10] Filewod, p. 34.

In a different sense, feminist and alternative theatres can improvise in order to develop methods of operation which reflect the company's needs and goals. Use of non-traditional theatre spaces, for feminist theatre as for other alternative theatre, is a method to reach new audiences. Non-traditional spaces, such as conference rooms and school gyms used by the feminist companies discussed here, serve to differentiate alternative theatres from the mainstream. This separation may be a boon or a bane to companies labelled as alternative, depending on whether they wish to ally themselves with the mainstream or make clear their departure from it.

"Poor theatre" techniques apply well to many types of alternative theatre because many marginal theatres do not receive much income from government, corporate, or box office sources. For feminist or other political theatres, lack of technical wizardry enables the performers and audience to focus on the messages the plays communicate. Poor theatre techniques hone the skills of all performers who become responsible for the creation of "place," a task often fulfilled in mainstream theatres by set, wardrobe and/or lighting. An emphasis on process not product is most evident in companies such as Maenad, whose focus is on the development and realization of the performance.

The passionate and militant nationalism Usmiami identifies as a trait of alternative theatre is present in work by Maenad, Nellie McClung Theatre, and the Company of Sirens. These companies often reflect nationalism by their Canadian subject-matter, in their use of Canadian artists (actors, musicians, technicians, directors), and, in the case of Maenad especially, their emphasis on Canadian writers.

These three feminist companies share similar traits with many alternative theatres, with one exception: their goal is to present work which favours women's experiences. This goal illustrates the passionate and militant feminism of these three companies.

While alternative theatres offer a voice to artists looking to break into mainstream theatre, as well as to those who are *not* interested in the mainstream, feminist theatres offer a voice to artists who are not interested in either the other alternative theatres or the mainstream. Feminist theatres such as Maenad offer writers a chance for production they may not receive from other theatres, mainstream or alternative. Feminist theatres also offer audiences performances which may not be given by other theatres.

The rise of women theatre artists working independent of their male colleagues grew alongside the 'second wave' of the women's movement in Canada. The first wave can be identified as the work done in the 1910s and 1920s by women such as Nellie McClung, Irene Marryat Parlby, and Emily Murphy. These women secured the right for Canadian women to vote in 1929. The second wave began around 1960, when "a large group of women gathered in Toronto's Massey Hall [and] together, they founded the Voice of Women."[11] Throughout the 1960s and 1970s, women all across Canada were creating numerous political and social action groups.[12]

Just as alternative theatre grew out of mainstream theatre, and feminist theatres grew with alternative theatres, groups focusing on more specific women's issues grew alongside the larger, predominantly white, middle-class organizations formed in the early years of the 'second wave.' In 1971, Indian Rights for Indian Women "was formed to contest the discriminatory practices entrenched in the *Indian Act*."[13] In 1980, the Congress of Black Women of Canada was formed. 1985 saw the founding of the DisAbled Women's Network (DAWN), and a year later, the National Organization of Immigrant and Visible Minority Women of Canada (NOIVMWC) was established. Feminist theatre companies, like other alternative theatres, developed for a variety of reasons and over a period of time.

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[11] Canadian Advisory Council on the Status of Women, *Expanding our Horizons*, (Ottawa: Canadian Advisory Council on the Status of Women, 1993) p. 9.

[12] Ibid., p. 9-10.

Millie Lamb founded Nellie McClung Theatre in 1967, making it the first feminist theatre group in Canada. This Winnipeg troupe uses "theatre as a platform for social action and education, [and provides] a stage for women to grow in confidence, awareness and empowerment."[14] It is interesting that the first Canadian feminist theatre was founded in the same city as was the first regional theatre. This parallel only reinforces the notion that alternative theatre grows up with mainstream theatre. Nellie McClung Theatre was the first alternative theatre offered in Winnipeg after MTC was established (the Manitoba Theatre Workshop, which became Prairie Theatre Exchange, was not founded until 1973). The growth of feminist theatre on the prairies echoes the growth of women's suffrage in Canada.

Nellie McClung (1873 to 1951) was one of Canada's earliest feminists: she was the first woman to hold political office in Canada. Born in Ontario, her family moved to Manitoba in 1883 where she grew up and into politics. The Women's Christian Temperance Union allowed McClung her first public platform: "Nellie cut her political teeth in the great temperance and suffrage campaigns waged by this body."[15] The humour present in much of the theatre company's work is a reminder of McClung's wit and biting satire. The following is an excerpt from a speech she gave in 1914 to the Winnipeg Young Liberals.

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[13] Ibid., p. 13.

[14] Flyer describing company. Available from the Nellie McClung Theatre.

> We went there asking for plain, common justice, an old-fashioned square deal, and in reply to that we got hat-lifting. I feel that when a man offers hat-lifting when we ask for justice we should tell him not only to keep his hat right on. I will go further and say that we should tell him not only to keep his hat on but pull it right down over his face.[16]

Her wit and drive were surely part of her successful campaign as an MLA. McClung was not alone in her election into the Alberta Legislature in 1921; she shared the limelight with Irene Marryat Parlby. Parlby put forth bills such as "An Act Respecting the Rights and Property of Married Women" and "An Act for the Children of Unmarried Parents" before McClung was able to propose a change to the divorce laws of Alberta in 1924. McClung proposed that men and women have equal rights and privileges "with respect to the causes or acts which entitle them to remedy by way of divorce."[17] Nellie McClung Theatre's name reminds audiences of McClung's accomplishments and aspirations, and links the company to her beliefs in woman's suffrage. The name also illustrates pride in a local hero and connects the suffrage movement of the early twentieth century with contemporary feminist actions.

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[15] Veronica Strong-Boag, "Canadian Feminism in the 1920s: The Case of Nellie L. McClung." in Francis, R.D. and Howard Palmer, *The Prairie West: Historical Readings*, (Edmonton: Pica Press, 1985) p.467.

[16] "Mrs. McClung Talks to Young Liberals," Manitoba Free Press, May 1, 1914.

Of the feminist companies to be discussed here, Nellie McClung Theatre is the only amateur group. True amateur nature[18] is at work in this company because it has managed to survive for twenty-eight years without any formal funding or incorporation. This company relies heavily on non-traditional theatre spaces, collective creation, and poor theatre techniques, three of Usmiami's alternative theatre traits. The productions are presented to audiences in "churches, schools, union halls, shopping malls, coffee houses, annual general meetings, Women's Centres, conferences and Folk Festivals."[19] "Most of [their] material is original and written collectively," and "any monies received is donated to women's groups [they] support."[20] The membership is constantly in flux, and any training occurs in rehearsals and performances. The number of shows produced each month is as many as two per week, which is quite high considering that most of the women who become involved do so in their spare time.[21]

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[17] Alberta, *Journals of the Legislative Assembly*, April 1, 1924, p. 100 quoted in Strong-Boag, "Canadian Feminism in the 1920s." p.473.

[18] Webster's Ninth New College Dictionary's first two definitions for "amateur" are: "1 : DEVOTEE, ADMIRER 2 : one who engages in a pursuit, study, sciences, or sport as a pastime rather than as a profession." p. 76.

[19] Flyer describing Nellie McClung Theatre.

[20] Ibid..

Funded on a project-to-project basis, Nellie McClung Theatre never has any money and therefore has easily attainable financial goals. The performers are not paid for their work, which means their personal income must come from other endeavours: jobs, social assistance, support from partners or family members. Lack of payment for work produced, and lack of financial recognition for labour, are challenges these women overcome in order to contribute their voices to forward feminist issues. On the other hand, lack of funding from corporations or other agencies allows the company members freedom from constraints. Lack of permanent funding offers the company freedom to work when a certain performance needs to be done, or to take time away from the company when no performance opportunities arise.

Nellie McClung Theatre creates performances for specific groups and their venues. Each production grows out of core material to which new scenes and songs are added by the current membership. The content of new work reflects the theme of the presentation situation. This manner of development forces the content to be relevant and contemporary in relation to each requesting organization and its event. The core material consists of songs and speeches previously developed by the group and borrowed from other sources. Relevant scenes from other theatre groups or reworded popular/familiar songs fill out the work created by the collective. For example:

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[21] Notes taken from seminar titled "Theatre in Winnipeg: an Overview" presented in Canadian Drama, by Valerie Shantz, March 15, 1993.

Menopause and the livin' ain't easy,
Hot flashes
And my estrogen's low,
Doctor says I need hormone replacement
ERT or HR would do.
[to the tune of "Summertime and the Livin' is Easy"]

Developed for the *Mystique of Menopause Conference*, this song presents aspects of change during a difficult time in a woman's life in a manner that is humorous and inclusive. It was part of the entertainment that occurred as the final item on the conference agenda.[22] This performance provided a relevant comic release for conference members. This production used audience identification to make some important points in connection with the theme of the conference: that menopause is a natural part of every woman's life, and women experiencing menopause -- or women who have passed through it -- are still alive and still human.

Nellie McClung Theatre's statement that the theatre provides "a stage for women to grow in confidence, awareness and empowerment"[23] could apply to all feminist theatre, or to any theatre in which members are permitted to develop their skills. Just as the consciousness-raising groups of the 1970s allowed women to discuss and develop their "growing feminist awareness,"[24] feminist theatres offer women the opportunity to explore their feminist beliefs through action. Feminist theatres allow women to act out their politics: in rehearsal, on stage, in board meetings and on grant applications, through design, directing and stage management.

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[22] The presentation was labelled entertainment in the brochure advertising the conference. Brochure available from Nellie McClung Theatre Collective.

[23] Flyer describing Nellie McClung Theatre.

[24] *Expanding our Horizons*, p. 10.

Another role open to feminist theatres, as indicated by the involvement of Nellie McClung Theatre, is to develop and facilitate performances for conferences focusing on women's and feminist issues. In Calgary, *Breaking the Surface*, "an interactive festival/conference on women, theatre, and social action,"[25] and *Beijing Alberta*, a conference held prior to the September 1995 International Women's Conference in China, were both co-hosted in Calgary by Maenad. Nellie McClung Theatre participated in the Mystique of Menopause conference, as mentioned above, as well as taking part in "national conferences for CUPE, PSAC, Nuclear Waste, Women and the Law, Women with Disabilities, Canadian Peace Alliance,"[26] to name a few. Involvement in conferences discussing feminist issues is another method by which feminist theatre companies dedicate themselves to the dissemination of feminist ideas. Toronto's Company of Sirens was created with that idea in mind.

In 1985 Cynthia Grant, a founding member of Nightwood Theatre, broke from that company to form Company of Sirens. Nightwood Theatre was founded by a group of women seeking to explore alternate methods of creating performances. While the company was not begun specifically as a feminist company, much of its work did, and still does, reflect feminist goals. Grant described her creation of The Company of Sirens as follows: "Part of the move out of Nightwood had to do with making feminist theatre more accessible. Large numbers of people are put off by the idea of coming into a theatre, so we are taking theatre to them."[27] Working from second floor offices on Toronto's Bloor Street West, the Company of Sirens creates socially-aware theatre from a self-proclaimed feminist perspective.

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[25] Maria Di Cenzo and Susan Bennett, "Women, Popular Theatre, and Social Action: Interviews with Cynthia Grant and the Sistren Theatre Collective," *ARIEL: A Review of International English Language Literature*, vol.23, no. 1, January 1992, p. 73.

[26] Nellie McClung Theatre brochure.

The name 'Company of Sirens' has a powerful ring. 'Company' implies a formally allied group of people working towards one goal. 'Sirens' identifies that group as powerfully female. The image of a company of sirens brings to mind a wave of reform. Reformation, education, and identification are aspects of the work the Company has done in the past and continues to do. Amanda Hale, writer, researcher, actor and member of Company of Sirens, gives the following explanation:

> The name appealed to us in a number of ways ... Sirens made us think of the mythical sirens who lured sailors to their death [sic], as well as the religious siren - Eve - who, in that mythology, lures man to sin. We wanted to turn those images around. But there's also the image of a siren sounding, as in alerting people to danger.[28]

Company of Sirens turns around the term 'siren' and owns it in a similar way that other marginalized groups have turned pejoratives from mainstream society into marks of pride: 'black,' reclaimed by African Americans, and 'hog,' reclaimed by Harley Davidson owners, are two such examples. Sirens are needed because women are in danger today. Women are still threatened by rape and harassment. In Ontario, jobs filled primarily by women are once again at risk of poor wages. A step backward occurred in the summer of 1995, when newly-elected Ontario Premier Mike Harris revoked pay equity projects which had been instituted by the former provincial government. The Company of Sirens identifies adverse conditions for many groups of women and, most importantly, supplies options to address those situations. 'Company of Sirens' recalls women's history and supports the search for empowerment that challenges women-centred and feminist companies in Canada in the 1990s.

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[27] Meredith Levine, "Feminist Theatre - Toronto 1987," *Theatrum* 6, (Spring 1987): p. 8.

[28] Amanda Hale quoted in Lois Sweet, "Show portrays women's issues in an entertaining manner." *The Toronto Star*, 27 February 1987, B4.

The company's work explores "multidisciplinary, avant-garde, imagistic theatre" performed in "highly accessible community settings, whether that be a union hall or a community centre, a women's shelter or a government building."[29] The use of non-traditional performance spaces and locations illustrates the Company of Sirens' desire to present feminist ideas to new audiences. In order to reach audiences in non-traditional spaces, and because they do so, the Company of Sirens receives funds from agencies in addition to Canada Council, Ontario Arts Council, and the Toronto Arts Council.

Shelter From Assault, "a theatrical presentation about violence against women,"[30] was originally conceived with the aid of the [Ontario] Ministry of Housing, Tenant Support Services Branch, and performed at ten regional conferences throughout Ontario involving shelter workers and housing workers.[31] The play *No Problems Here* is "an anti-racist piece, which was commissioned by the Ontario Race

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[29] Di Cenzo and Bennett, p. 75.

[30] The Company of Sirens' poster for *Shelter from Assault*. Available from the Company of Sirens.

[31] Description of *Shelter From Assault*. Available from the Company of Sirens.

Relations Directorate and examines racism in three sectors of society: media, business and education."[32] Both of these plays present issues which affect women in various situations and communities. The Company of Sirens brings these experiences into places such as conferences and town halls, where discussion of the issues may aid in illuminating problems. The problems must be identified before they can be remedied.

Working People's Picture Show deals with equality for women in the workforce and identifies, through vignettes and songs, issues such as sexual harassment in the workplace, wife abuse, and the need for daycare. This play, the Company of Sirens' debut, is still being performed today. The longevity of this piece indicates the similarity of present-day situations to those a decade ago. Because the script is not centred around a narrative, it is malleable. The Company of Sirens can incorporate new scenes and songs or alter the order of the sketches to reflect any audience for which it is performed. Spectators are encouraged to identify with the characters and their experiences in order to make the play easy to understand and more personal for each member of the audience.

> [W]hen we performed for OPSEU [Ontario Public Service Employees Union] in November 1985, the Royal Ontario Museum workers were on strike for job security and wage parity with the Science Centre workers,[33] so we built a scene around that particular situation. We still adapt to some extent but, since the show is structured in interchangeable units, the adaptations now involve minor re-structuring rather than the addition of material.[34]

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[32] Bianca T. Jacob, "A very Political Theatre Group." *Share*, April 23, 1992, p. 18.

[33] The Royal Ontario Museum is directly north of the McLaughlin Science Centre.

[34] Amanda Hale, "Ballrooms and Boardroom Tables," *Canadian Theatre Review* 53, (Winter 1987): p. 29.

One example of the script's flexibility is written into Hannah the Housewife's scene. This segment concludes with Hannah explaining her beginnings in the union. The script includes one speech for high-school students and one for union members. The passages differ in that the union members are given more information than the students about what union involvement can do for their personal situation. Members are encouraged to support the work of their union and understand the benefits of belonging to, and supporting, the union in their workplace. *Working People's Picture Show* exemplifies Company of Sirens' desire and ability to reach a large audience.

Since 1985 Company of Sirens has grown: in 1991, S.I.S. Theatre Action in Education[35] was established "as an independent company dedicated to the development of plays based on contemporary social themes to enrich school curriculum."[36] The creation of this branch company illustrates Company of Sirens' desire to reach out to a teenage audience. *Whenever I Feel Afraid* was developed in 1990 and "encourages young people to begin making connections between violence in the home, images of violence in the media and their own experiences of jealousy and control in relationships."[37] The play is a mixture of humorous and serious portrayals of situations involving female and male high-school students and their responses to, and resolutions of, violent situations. One scene, for example, satirizes advertisements representing images of ideal men and women. Jean-Claude Van Damme and Arnold Schwarzenegger are impersonated by the actors to imply that movies sometimes encourage men to be strong, aggressive, and violent. In the same scene, the actors mock Barbie. This part of the scene calls attention to a certain ideal of physical beauty which not many women meet. Another scene makes use of direct address to communicate statistics about rape. *Whenever I Feel Afraid* illustrates points regarding violence against women using simple situations and clearly drawn characters. More importantly, the play offers methods by which young women can combat the abuse. Fostering solidarity among women, naming the problem, and directly addressing it are some solutions presented.

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[35] S.I.S. stands for Sirens in Schools and 'sis' is also a short form for 'sister'.

[36] *SIRENS update: A newsletter update from the Company of Sirens and S.I.S. Theatre Action in Education* (Toronto) Fall 1992: p. 2. Available from the Company of Sirens.

[37] Flyer outlining *S.I.S. Theatre Action in Education* and *Company of Sirens*, 1992-93.

Sirens' Soirees are variety-shows and benefits which were created by Company of Sirens to allow women to develop non-traditional theatre forms in a supportive and safe environment.

> Sirens' Soirees … were indeed salons in a basement theatre in downtown Toronto where women from different disciplines could come together with their work. Their work might well not be terribly refined, but in the early stages of development. We [Company of Sirens] could have women doing pieces around lesbian identity … as well as pieces about housework that would be quite crazy … very daring and fun work in a highly safe and intimate setting.[38]

This venue for alternative styles of performance allows Company of Sirens to explore different methods of communicating diverse issues of feminism. Sirens' Soirees serve as an opportunity for women to perform, while simultaneously expanding the body of women's theatre and performance. These Soirees are an example of the work to which this company is committed: strengthening the body of theatre art by women and for women. The Soirees are similar to Maenad's New Voices/Fem Fest, which encourages new writing, new forms of performance and a "larger representation of minorities."[39] Both Maenad and the Company of Sirens created venues for a large number and variety of feminist performers to present feminist work in a setting different from that of a fully mounted production.

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[38] Di Cenzo and Bennett, p. 75.

Company of Sirens and S.I.S. Theatre Action in Education reach out to a multicultural audience by incorporating racial issues into their work and structure. Cynthia Grant admits that:

> There is, in English-Canadian theatre, institutionalized racism because the bulk of the money is going to the larger institutions where representation [of minority cultures] is not occurring. So I feel there needs to be a lot more movement on the part of other companies.[40]

Company of Sirens and S.I.S. Theatre Action in Education are two companies, among other alternative and mainstream theatres, that have moved to reflect multiculturalism in the make-up of the groups behind the scenes and on stage. Grant goes on to say, "The challenge to represent properly on stage - I think it's so essential at this juncture. If we are to do political theatre work - which has been our choice - we must represent."[41] Photographs of the Company of Sirens illustrate its multi-ethnic composition. The issue of racial representation extends to language as well. A multi-lingual cast is required for *The Working People's Picture Show* because the "Wife

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[39] Maenad Call for Proposals 1994/1995. Available from Maenad.

[40] Di Cenzo and Bennett, p. 79.

[41] Ibid., p. 78.

Assault" scene is written in English, Spanish and French.[42] Because gender is not the only factor which affects women's lives in Canadian society today, the Company of Sirens works to examine many different types of segregation which apply to women. Other alternative theatres may include issues relating to social segregation, but the Company of Sirens and S.I.S. Theatre Action in Education examine such elements as they relate to a woman's experience in society.

In feminist theatre, participation in the performances builds confidence and awareness in the artists and their audiences. The importance of being heard by a like-minded audience allows performers to gain self-confidence and reaffirm beliefs in feminist ideals. Witnessing their own beliefs presented on stage can lead audience members to a fuller awareness of their own beliefs and political agendas. Like every other theatre company, feminist theatres use a variety of performance approaches. Scripted scenes, collective creations, music (original or popular), full-fledged productions, and conference entertainments all form the repertoire of both alternative and feminist companies. The differences among alternative, mainstream and feminist theatre lie in the focus of the messages (politically risky or mundane), the style of performance (pushing boundaries of casting, design, and use of space, or maintaining audience expectations), as well as the working methods and organization of the companies (collaborative, collective or hierarchical). Using scripted pieces or working as collectives, Nellie McClung Theatre and the Company of Sirens are sustaining the excitement in and dedication to feminist theatre in English Canada.

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[42] Working People's Picture Show, developed by Company of Sirens, draft dated 1988, p. 21-23.

Feminist theatre is that which realizes ideas which support women's existence in society through practical and representative means. Feminist theatre practice is important today when many organizations are examining themselves in light of pay equity and job evaluation in order to ensure that all employees are treated fairly. However, several Edmonton theatres and their seasons, neglected to offer women opportunities in relation to positions of authority.[43]

In the 1994/1995 season in Edmonton, for example, four theatre companies, Citadel, Workshop West, Northern Light and Phoenix, had an imbalance when it came to women filling prominent positions within the theatres. At that time, all of these theatres had male artistic directors.[44] In the main seasons offered by these four theatres, only four or five playwrights out of a total of thirty-eight were female.[45] This number placed women writers in the minority in each theatre's season as well as overall.

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[43] The theatres discussed in the following passage were chosen because they produce full seasons and because I was able to receive comprehensive and current information regarding their seasons and administration.

[44] At the time of writing, 1994-1995, the theatres were headed as follows: Citadel, Robin Phillips, Director General; Workshop West, David Mann, Interim Artistic Director; Northern Light Theatre, Don Kugler, Artistic Director; Phoenix Theatre, Jim Guedo, Artistic Director.

[45] Joan Littlewood and Theatre Workshop's *Oh, What a Lovely War!* at The Citadel; Janet Hinton's *Moon Reachers* at Workshop West; Colleen Wagner's *The Monument* at Northern Light Theatre; Jane Wagner's *Search for Signs of Intelligent Life in the Universe* and Jane Martin's *Keely and Du*, both at Phoenix Theatre ("Jane Martin" is a pseudonym for an individual or group which wishes her/his/its gender and name to remain anonymous.

In order that women's situations are portrayed in theatre, and that women are encouraged to maintain prominent artistic and administrative positions, feminist companies such as the Company of Sirens, Nellie McClung Theatre, and Maenad create plays and performances which focus on women in subject-matter as well as approach. Each company employs a majority of women in administrative roles and as performers. Each company presents work in which women's experience is central to the play. The Company of Sirens, Nellie McClung Theatre, and Maenad all support women in Canadian theatre and society by giving voice to women's concerns and situations.

Maenad, the newest of the three, has set itself the task of promoting "feminine visions through exciting and dynamic NEW WORKS for theatre."[46] Maenad has devoted time and energy to creating events, productions, festivals and special performances which give voice to women's concerns and situations. I believe the creation of new Canadian plays is necessary to elevate our national self-esteem and to build national and international confidence in Canadian arts. Factory Theatre in Toronto constantly produces new work and supports the work of new writers. The focus of Factory Theatre is to get the work on stage, to have a new play produced. Only through production can a playwright learn about theatre and develop writing skills. Like Factory Theatre, Maenad's focus is to produce new work. However, Maenad differs from Factory Theatre in that all of the new work they produce is written by women. New work is exciting because it has the ability to comment upon and reflect contemporary issues. New feminist work can encourage and celebrate work in the area of women's issues. New feminist plays can interpret traditional situations or plays in a different manner. New feminist theatre can even fail as easily and as badly as any other type of theatre. Maenad allows writers the opportunity to experience all of the above situations.

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[46] Maenad Call for Proposals.

Maenad

> One of the responsibilities of the feminist theatre historian (that double encoded writer who is both herself a feminist and an investigator of feminist theatre) is, obviously, to write histories of the work being produced. In other words she must focus on actual practices.[47]

I chose to focus on Maenad for this study because of their commitment to producing new work. Maenad's new work, as does any new work, reflects certain aspects of current society and offers commentary on current situations. It develops feminist writers in Canada, and it develops feminist theatre where there was none. This examination of Maenad is my adherence to Bennett's command.

My introduction to Maenad Theatre was Alice Lee's *Dance Me Born*. I remember being emotionally overwhelmed upon leaving the theatre, but at the same time I remember thinking the show was not as polished as I would have liked. The notes I took during the performance mention a beckoning "EXIT" sign. I remember feeling somewhat embarrassed for the company because I had expected something more "professional". The set design was simple, verging on sparse, and while performing some interpretive mime/dance, the dancers seemed more intent on remembering the next move than on communicating with the audience. Line delivery was stilted, and cues were not picked up very quickly at times.

So what had created the magic that affected me so deeply? What caused me to feel physically shaken after the curtain call? The dancing? The singing? The drums? The instructions of the character of the old man spirit spoken in Cree and English? The honesty in the writing and in the performances? To me, this play stands as an example of synergy. Elements of the play which I had decided were inadequate for presentation ended up giving me an emotional experience I had never felt before in a theatre. I had expected a script which flowed smoothly. Alice Lee's script had been submitted for Maenad's festival of shorter work and was still in its early stages as a full-length piece by the time of production. I had expected actors trained in a system influenced by Western European theatre. Not one of the actors' biographies even mentions actor training. Instead, many of the performers indicate the development, and reclamation, of their native culture as a main interest. I had expected to be impressed by this company, its working method, which would surely be communicated through the performance and its message, which would be different from every other play I had ever seen. I was not fascinated with the overall quality of the production, I must admit, but I was intrigued.

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[47] Susan Bennett "Feminist (Theatre) Historiography Canadian (Feminist) Theatre: a reading of some practices and theories." *Theatre Research in Canada*, 13, 1-2 (Spring/Fall 1992) p. 145.

In order to shed light on my interpretation of the company, I must make clear certain personal biases I had to overcome. I have referred to Maenad as a professional company. The Alberta Foundation for the Arts defines a professional company as one which employs "artists and administrators whose main source of income is derived from the art form with which the organization is involved."[48]

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[48] Conversation with Dick Foose, from the Alberta Foundation of the Arts, April, 1995.

Some, but not all, of the people involved in Maenad derive their main source of income from work within the theatre. In relation to the above definition, this places Maenad in an unclear middle ground, where its members find company with members of many other alternative theatres. Because the income received by Maenad artists is not a great amount, Maenad is an interesting mix of professional and amateur. It is professional in the sense that it is incorporated as a society, and can pay artists. It is amateur in the sense that the payment is minimal. Maenad does not, cannot, follow the guidelines in the Canadian Actor's Equity handbook, and the salaries Maenad can afford to pay often amount to much less than an actor would receive for work in other theatres. However, no matter what the definition, audiences expect certain elements to be present in a professional production. Some, but not all, of these expectations may be a lovely set, fabulous costumes, a coherent plot-line, well-drawn characters, and maybe a special effect or two. Another demand may be that the people doing the work know what they are doing and do it well. The problem is that not one of these requirements is measurable empirically. The focus of Maenad is not the polish but the work itself: the process, not the product.

One problem I ran into with my first Maenad production was that I did not know anything about the company: I did not know what the company attempted to achieve through its theatre arts. Another problem was that my expectation as an audience member, because of my education and experience in theatre, coloured my initial reaction to the company. I understand that I am often in a minority group in an audience: I have had more schooling on the art of theatre than many audience members. In one way this gives me an advantage: I can enjoy synthesizing stage images and uncovering significance within the play. On the other hand, I am sometimes hindered from enjoying the purely sensual aspects of a theatre presentation because of my criticism. My reaction to my first Maenad production was a blend of emotional and analytical responses.

I have labelled Maenad as a feminist theatre even though its members have been reluctant, until recently, to do so. One reason that the company avoided identifying itself as feminist was to invite submissions from writers who do not consider themselves feminist. However, my earlier definition of feminist theatre does describe Maenad. The company's first three objects especially mesh with my definition:

> 1. To foster theatre centred in women's imagination and experience for the education and enjoyment of the public and the theatre community.
> 2. To encourage women to develop theatrical talents and skills including but not limited to writing, directing, performing, stage-managing, and designing.
> 3. To develop a community of persons who will support and encourage the production of exciting and original works for theatre that express *women's voices and visions*.[my italics][49]

Maenad's feminist environment was generated by the group of women who founded the company. In 1987, Nancy Cullen, Alexandria Patience, and Rose Scollard founded Maenad because

> ... [they] started from a feeling of void, with no company in town or in

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[49] Maenad Productions Theatre Society Objects and By-Laws, Revised Draft Nov 7, 1992, Objects #1-#3. Available from Maenad.

> the vicinity that could produce the type of theatre [they] found very exciting. There's a lack of a female vision in mainstream theatre and even in a lot of experimental theatre.[50]

The decision by the founding members to focus on female visions guided the company through the first several years of its life. Through this feminist approach, or because of it, a predominantly female body of theatre artists gathered. No men were involved in the founding of Maenad Theatre, although men are involved in many of the productions as well as in administrative duties. Maenad's employment of a majority of women in the operations of the company, as well as in dominant administrative and artistic positions, reinforces my description of Maenad as a feminist theatre company. For instance, the President and Vice President of the Board are both women: Georgette Pare and Susan Bennett respectively. Alexandria Patience has been Artistic Director since the company began. All of the works produced have been written by women, and most have been directed by women. The bulk of the house and stage management and technical duties have also been performed by women. The female environment extends to the stage, where most of the characters are female.

Maenad's Board of Directors is made up of women and men who have taken an interest in guiding the company. In the Spring of 1995, the Board of Directors was comprised of six women and two men.[51] This is one instance of women dominating the company. Many members of the Board have been directly involved with the artistic and production activities of the company. Susan Bennett sat on the play selection jury for a number of years; Fred Holliss was involved in the production aspects of *The Dolly Rockers* and *Dance Me Born*; Teresa Cook worked as Stage Manager on *Bluto* and as both Technical Director and Stage Manager for the 1993 New Voices/Fem Fest.

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[50] Alexandria Patience in Susan Stone-Blackburn, "Maenadic Rites on Stage in Calgary," *Canadian Theatre Review*, #69 Winter 1991, p. 28.

[51] Information taken from program of Rose Scollard's *Shea of the White Hands*. Available from Maenad.

The Board of Directors is a unit necessary to any theatre company in Canada at this time: the Canada Council and the Alberta Foundation for the Arts both require organizations to have Boards of Directors before any money will be granted. While such a structure allows Maenad to access some of Canada Council's $87 million available for grants,[52] the Board of Directors also presents a problem for Maenad. The company was formed with the intention of working collaboratively in all aspects of theatre. The existence of the Board of Directors implies a hierarchy within that structure as well as within the company. Maenad, as an alternative theatre company working in present-day Canada, wishes to receive money from the government to aid its artistic endeavours. Maenad, as a professional theatre company, wants any rights and benefits belonging to a company of that distinction.

> We have a society as a non-profit organization and we have our charitable number for donations and so on. To have a society, you have to have a president, and a vice president, and a secretary, and a treasurer. ...Because we work within a more or less hierarchical system in Canada, ... organizationally, whenever we go back to the government for assistance, we have to follow their model. Because their reporting system, their accountability, follows a certain model, if we want to ask money from that model, we're obliged to implement it

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[52] Canada Council, Communique: "The Canada Council Restructures." May 10, 1995. Available from the Canada Council.

to a certain extent.[53]

To a certain degree, then, the company is caught in a contradiction. If Maenad plans to "encourage a process in all [their] undertakings which is primarily collaborative and open ended as opposed to hierarchical and administrative,"[54] their use of a hierarchical structure such as the Board of Directors and an Artistic Director complicates such an endeavour. But this complication is necessary in order for the company to survive and produce theatre. Without this administration the company would not have access to government grants which enable Maenad to continue to produce feminist theatre.

One benefit of the Board of Directors is that it stands as a common method within which a group of people may work. Organizational hierarchy allows members familiar with, and comfortable working in, that sort of structured environment to be introduced to and become involved in the workings of a feminist theatre. Maenad creates a Board of Directors which has the option to function strictly hierarchically but, because one of Maenad's objectives is to encourage a collaborative process, the Board, as one of the company's endeavours, is encouraged to operate collaboratively. Other undertakings which can occur collaboratively as opposed to hierarchically are rehearsals, play selection, and the assignment or assumption of duties within the company.

Another aspect of Maenad that makes its position as a professional theatre company unclear, is its apparent openness to supporting the work of an outside group. Looking at the "Criteria for Maenad Jurors, 1992," one can see that Maenad is willing to give up a certain amount of control to others. A proposer who can "bring a strong team to production"[55] has a better chance of having her work chosen for inclusion in the Maenad season. However, proposers who bring this strong team to production must be willing to work with Maenad using the company's method of production: "the proposer agrees to collaborative involvement in the production."[56] In order that the company's intentions remain clear, Maenad places restrictions and qualifications on when and how collaboration will take place.

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[53] Conversation with Georgette Pare in Calgary, February 2, 1995.

[54] Maenad Object #6.

The notion of payment is another area in which Maenad's organization illustrates a collaborative undertaking. Today in Canada, many small companies cannot afford to produce shows with large casts. Producing a play with a cast of five or more, then, is quite a feat, and Maenad did just that. Giselle Villeneuve's *Oldest Woman in the World* premiered in the fall of 1994 with a cast of seven. Maenad can afford to have a large cast because their artists' salaries are not dependent on a predetermined scale, which is the case in Equity houses. The artists involved in a production are paid out of a percentage of the box office profits from that production. For *Shea of the White Hands*, which had a cast of nine, for example, Maenad agreed to "turn over to the shareholders 80% of box office profits -- profits defined as what remains after the $.25 per ticket goes to the Pumphouse."[57] Each member of the production team becomes a shareholder in the company and receives a portion of the box office income relative to her or his time commitment to the production. Stage managers and actors, for example, receive one share. The playwright and the director each receive two shares. Any technicians who come in halfway through the rehearsal process receive one-half of a share. This system prevents financial favouritism. All the artists receive remuneration not in relation to how much work they have done in the past, not in relation to their training, nor in relation to how many shows they have done with the company, but in relation to the *role they played* within that particular production and the *duration of their commitment*. One problem of the share system is that technicians of sound and lights, stage carpenters, and assistant stage-managers, for example, are rarely present at a full rehearsal period. Their duties are as complete as are those of the actors and half-pay for what is in fact a full job seems slightly unjust. However, the Maenad system equalizes other aspects of wages. According to the pay scale of Canadian Actors' Equity Association, different duties receive different wages. A stage manager will routinely make more money than an actor, for example, no matter which level of Professional Association of Canadian Theatres (PACT) house is used for the production.[58] A payment method which is broken down into shares and half-shares does level out the imbalance of financial favouritism, but only to a certain degree. The choice must be made by each artist, then, of whether or not the rewards outweigh the effort.

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[55] "Criteria for Maenad Jurors, 1992." Available from Maenad.

[56] Ibid..

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[57] "Agreement between Maenad Productions and *Shea of the White Hands*," 1995, item number six. Available from Maenad.

[58] Canadian Actors' Equity Association Canadian Theatre Agreement, effective July 1995 to June 1997.

Using collaborative methods of production and focusing on feminist issues, Maenad creates strong roles for women on stage and off. On stage, female characters display control over their lives, and are at the centre of the action. Recent characters that fall into this category of decisive women are Isobel in *Shea of the White Hands*, and Honey in *The Dolly Rockers*. An aspect of offstage roles is indicated in the 1994 Call for Proposals, which mentions the opportunity to "assume the responsibility for realizing your production."[59] By allowing and challenging people to be responsible for their own productions, Maenad places artists into positions which require them to take initiative and responsibility for the success, however measured, of the production. Some of the offstage roles Maenad offers to women are directing and writing. Maenad also offers women the opportunity to become producers. *Oldest Woman in the World* was produced in part by Isabella Ammirati, who co-produced *The Dolly Rockers*. *Tango Noir* was produced by Alexandria Patience and Rose Scollard, *Firebird* by Nancy Cullen, and *Gertrude and Ophelia* by Rena Cohen, in association with Mary Lynn Cloghesy. Maenad displays one trait of feminism by ensuring that prominent positions in the theatre company as well as in individual productions are filled by women. Having an active role in any aspect of bringing a script centred in women's experience to the stage allows women artists to experience and validate their strengths.

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[59] Maenad's call for Proposals.

Another option Maenad gives to artists is to debut in a different role than that which they usually perform in the theatre. This echoes the second Object of the company: "to encourage women to develop theatrical talents and skills including but not limited to writing, directing, performing, stage managing, and designing."[60] Maenad allows artists to grow into roles not always available to women in the business of theatre, such as director, playwright, or technical director. Maenad also offers people the opportunity to debut as actors. Teresa Cook and Andrew Smith both performed as dancers in *Oldest Woman in the World*. Ms. Cook

> ... has been with Maenad now for the past year and a half ... In the past, behind the scenes is where you would have found her, working in various capacities from Producer to Technical Director... .[61]

Mr. Smith's program notes read: "Since arriving in Calgary from Montreal two years ago, Andrew has been working in the technical side of theatre."[62] Allowing people to display their skills in different areas increases the number of people from which Maenad, or any theatre, can draw for assistance in their work. Because the nature of the work presented by alternative theatres, companies can benefit from a group of multi-skilled artists willing to work on their particular agenda. Maenad, making feminist theatre, benefits from developing skills in people willing to work with feminist issues in a feminist environment.

One of the drawbacks of people making debuts in the production of a new play is that a less experienced artist (actor, technician, director, designer) may inhibit the production. A new script sometimes needs virtuosity of performance in many areas in order that its full potential may be realized. Novice actors, for example, may not have developed the skills to push themselves as far into the roles as would more experienced performers, and new designers may not have had enough experience with different media to fully enhance a new play visually.

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[60] Maenad Object #2.

[61] Program notes for *Oldest Woman in the World*. Available from Maenad.

[62] Ibid..

Presenting new plays by women invites director(s), designer(s), and actor(s) to become involved with material which may have evolved from a different starting point than that to which they have been accustomed. Some theatre artists may not have had the chance to work on a play "centred in women's imagination and experience."[63] The founders of Maenad created the company to promote theatre in Calgary which would include women's experience. The nature of Maenad's season compilation allows for a diverse conglomeration of authors and offers opportunities to a large cross-section of Calgary society. The challenges present in many of Maenad's works include new interpretations and new form, much like the challenges of other alternative theatre. Much of Rose Scollard's work for this company, for example, reworks old legends to relate them specifically to today's society. *Firebird*, *Bete Blanche/Tango Noir*, and *Shea of the White Hands* are all examples of this. Complex theatrical forms are present in works like Jill Swartz's *Bluto* and Alice Lee's *Dance Me Born*. The imagistic elements and the integral use of music in both of these pieces sets them apart from plot-driven drama. The program notes for *Bluto* give credit to several "vocal collaborators." The text is lyrical, and I can imagine that much choral speaking was created with Swartz's poetry. The directors of *Dance Me Born*, Robin Melting Tallow and Amethyst First Rider, chose to weave traditional native dancing, drumming and language into the piece.

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[63] Maenad Call for 1994-1995 Season Proposals.

These elements enriched *Dance Me Born* and created a theatre experience unlike any I had ever seen or felt. Certain aspects of the performance stand out in my mind as particularly effective. The honesty with which the performers presented their stories, such as the young woman's first experience in a white school, forced me to focus my attention on the stories and lives of the characters. The smell of burning sweetgrass permeated the entire Joyce Doolittle Theatre so that the audience members were drawn into the young man's world using their visual, aural, and olfactory senses. The magic intensified during the man spirit's speech to the young man. Speaking in Cree and English, the man spirit encouraged the young man to dance the spirit back into his life. The use of two languages, only one of which I understand, transported me to a mystic level because I could feel the urgency in the spirit's message without intellectually understanding all the words. However, the most moving aspect of the production was the inclusion of native drum, singing and dancing. The movement of the actors, clothed in traditional fancy costume, to the sound of rhythmic singing and drumming brought me a rush of guilt, freedom and hope. The performance was a release and a rebirth for the audience and the characters who made a journey to reclaim tradition and family.

The difference between Maenad work and that of other marginal theatre groups is that Maenad consistently produces work which is written by women and based around female characters. If there are equal numbers of female and male characters, the women figure as prominently and as actively as do the men. The methods with which Maenad presents its work is similar to those of other experimenting theatre artists in its use of contemporary non-linear and imagistic methods.

Maenad shows are refreshing and enlightening. The plays often depict female characters taking charge of their lives, while elements of the play confront audience members with different ideas of how women should behave or how a performance should be structured. Honey in *The Dolly Rockers* pursued her dream to become a rock-and-roll singer. Even though she was new to the business, she overcame stereotypical preconceptions -- "Okay, who do I have to sleep with?"[64] -- and ended up forming a new band with the lesbian lead guitarist. Michelle Thrush's *Reclaim* is an example of audience participation, direct address, and confrontation. At one point Thrush invited an audience member onto the stage to read a passage of text while she performed a movement sequence.

> There is a saying that women have always made spectacles of themselves. However, it has been only recently, and intermittently, that women have made spectacles themselves.[65]

Thrush made her own spectacle by performing solo for most of the piece. Then she invited another person on stage to share that spectacle and that person aided in creating a new one. The night that I saw the performance, the person invited on stage was a woman. This meant that Thrush created a theatre piece which offered another woman the chance to participate and make a spectacle (of) herself. Because each person reading the passage would do so differently, Thrush would have to continually re-make the spectacle of movement which accompanied it.

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[64] Colleen Craig, *The Dolly Rockers*, Premiered by Maenad at Pumphouse Theatres in Calgary, March 10, 1994, p. 10. Script available from Colleen Craig, 106 Mortimer Ave. Toronto, Ontario, M4K 2A1.

[65] Loren Kruger, 'The Dis-play's the Thing: Gender and the Public Sphere in Contemporary British Theatre.' *Theatre Journal*, vol 42, no.1, March 1990, p.27.

Before a writer can allow her female characters to make spectacles of themselves, she must first make one herself. The process of creation goes through several phases. Maenad has moved through several stages of evolution in its first eight years of life. A group of women began working together on Fringe plays. Then they incorporated into a theatre company dedicated to collective endeavours and their interpretation(s) of feminine vision. Then they changed their focus in order to work collaboratively. They shunned the term 'feminist' in relation to the company, until recently, when, in the title of a *Canadian Theatre Review* article, Susan Bennett and Alexandria Patience identified Maenad as makers of feminist theatre. Maenad is developing as a theatre company as it aids its writers in developing their voices. According to Susan Bennett, "there's still ... a first stage that you have to go through [as a writer]. You have to find your voice and invariably that is about telling a story which is an awful story."[66] Pain and suffering are often results of this voice-finding. *Dance Me Born* and *Reclaim* are obvious examples of pain played out on stage. *The Dolly Rockers* includes characters searching for love and acceptance. Often, Maenad work will embody the author's search for her own voice, such as Colleen Craig's *The Dolly Rockers*. Craig's third play portrays, among other things, Honey's search for her rock-and-roll voice and a life in the music business. Through her search, Honey must deal with opposition from her family and her fellow band members. Honey's search parallels Craig's search: Honey wants to become a rock singer, and since Craig's previous two plays premiered in South Africa, where she had been living and working, she wanted to find her voice as a playwright in Canada.

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[66] Conversation with Susan Bennett in Calgary, May 3 1994.

One factor in favour of Maenad's consistent growth and evolution as a feminist theatre company is the continued involvement of some key founding members. Nancy Cullen, Alexandria Patience, and Rose Scollard are still very active in the company and their presence helps to maintain the company's original intent. Over the past few years, beginning in 1991 with the Breaking the Surface conference, Maenad, under Patience's and Pare's guidance, has expanded its scope of activity to include conferences, workshops, New Voices/Fem Fest, a move into a downtown theatre, and the idea to tour the company.

One way Maenad reaches out to new artists and audiences, and develops a community of theatre artists dedicated to making theatre which "expresses women's voices and visions,"[67] is by serving as a production house for outside groups. Certain projects can be taken on by Maenad if the proposer has a clear vision of the work which coincides with the company's direction.

> [I]f someone brings in a proposal where they say, 'I'd like to work with

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[67] Maenad Object #3.

> producer X and director Y and we'd do our auditions with this community,' we like those kinds of proposals because there's someone committed to working in a collaborative way, and [someone who] has some kind of vision.[58]

This arrangement has the potential to expand the circle of women involved in theatre in general as well as those involved specifically in the Maenad community. Maenad develops and supports a community of persons a committed to, and interested in, feminist theatre.

The criteria for Maenad jurors, as set down in 1992, illustrates the company's dedication to the community development.

1. Woman centered.
    a. strong roles for women onstage & off (e.g. director, writer).
    b. feminine / feminist vision.
2. Artistic merit.
3. Innovation.
4. Local voice.
5. Strong team to bring to production.[59]

Each criterion is assigned a certain number of points which are awarded by individual jurors in order to weigh out the decisions as to which works will be selected. Jurors rank the first criterion out of thirty-five, for example, and innovation is ranked out of twenty points. The strength of the production team is weighed out of ten points.

The company builds itself by constantly producing new works and by bringing artists into the company. In order to sustain a community which works on woman-centred plays, Maenad often chooses to work with people who have done shows with the company in the past. In fact, the list of criteria for play selection informs jurors that up to twenty bonus points can be given in favour of a "the proposer [who] has been involved as a shareholder in at least 3 Maenad productions."[70] Another method by which Maenad sustains its community is to draw on Calgary writers: to use "Local voice."[71] Choosing local artists supports and acknowledges local talent. Maenad's community development directly affects theatre in Calgary because Maenad is the only feminist theatre in the city. Women, or men, who wish to work in a feminist environment are able to do so through Maenad. Maenad offers playwrights a chance to premiere work and learn about the production process, which would enhance their ability to write for the theatre. Because the writer is most often a local artist, she can receive immediate feedback. This immediate feedback serves as a benefit for the writer in that she may learn faster what worked and what did not. The feedback also raises the stakes for the writer involved. If a jury of her peers is waiting to see the final product, she will, theoretically, be inclined to do her best. Maenad has also made cross-Canada connections with Toronto's Colleen Craig, and Shawna Dempsey and Lorri Millan, also from Toronto, who have taken part in two Maenad Cabarets.

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[58] Conversation with Susan Bennett May 3, 1994.

[59] "Criteria for Maenad Jurors, 1992."

Within the community of theatre artists that Maenad develops, the focus on nurturing writers is highly important to the work of the company. In order to aid a writer in her development, Maenad demands that the playwright be present for the entire rehearsal period. This is important for women playwrights who may never have had work produced before. When Maenad selects a script, the playwright must agree to spend the entire rehearsal process in Calgary attending rehearsals and interacting with the director and actors. If the playwright cannot commit to this involvement, her script is not chosen.

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[70] Ibid..

[71] Ibid..

During the rehearsal process, the playwright, often one who has not previously written for theatre, has the opportunity to learn about lifting a play from the page onto the stage. She has the chance to learn why certain elements of her play work, and why others do not. As do many other contemporary directors, Alexandria Patience advocates the use of a question model to investigate the text during rehearsal. For example, instead of stating, "My character would not become weak at this point," the act of asking the playwright, "Why does my character lose her strength?"[72] opens up discussion which allows the writer to validate her work. The writer's presence in rehearsal gives her the opportunity to defend her words. For example, during a rehearsal of *Shea of the White Hands*, an actor asked playwright Rose Scollard if a few lines could be cut. Scollard agreed that one sentence could go but that another had to remain in order that her intent for the character and scene remained.[73] The opportunity to ask the writer about her work at the time a question arises allows rewrites to happen faster. The actors' chance to question the writer enables artists to watch each other work and develop a tighter production team. This connection can lead to a more coherent production which benefits everyone involved. Coherence of company members may also translate to the stage and be communicated to the audience in the form of a tight production, which can be construed as one element of success.

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[72] Conversation with Alexandria Patience and Georgette Pare in Calgary, October 22, 1994.

[73] Rehearsal of *Shea of the White Hands*, Thursday February 2, 1995.

The importance of Maenad's use of both the writer's presence throughout the rehearsal period and the question model in developing new work is that women writers learn how to create effective theatre. The writer's chance to verbally defend her work is an extension of her finding her voice as an artist. A new playwright can gain confidence in her art from watching her play develop, and receive affirmation of her role as a writer from hearing her words come out of the mouths of others. The writer's presence for the duration of the rehearsal process opens opportunities for her to enhance the text and develops artists confident to voice their ideas. Working within a potential political genre like feminist theatre, reinforcement from a group aids an individual in developing her or his ideas. Just as the consciousness raising groups of the 1970s reinforced new feminists' ideas, Maenad's working methods can reinforce belief artists have in feminist theatre.

Two of the drawbacks of the playwright's mandatory presence are the time and financial commitments. Three or four weeks' rehearsal is a long time to spend for someone who has already spent time creating the script. The financial reward is not great either. The bulk of the profits from Maenad shows come from box office revenue which, since the ticket prices are often ten dollars or less, and the houses of the Joyce Doolittle Theatre are limited to a maximum of sixty people, does not amount to much money. The Pumphouse Theatres Society takes $.25 from each ticket sold and rent for the Joyce Doolittle Theatre is $300 per week, which entitles Maenad artists to what amounts to little more than an honorarium. However, if artists can evaluate rewards and successes in terms other than financial, the time spent creating a Maenad show may prove valuable and rewarding.

The Maenad season includes two fully-mounted productions, New Voices/Fem Fest, (a festival and cabaret of new works begun in 1992), workshops, and special performances which may not have any other venue in Calgary. Holly Hughes' *Exposure One and Two*, the workshops, and other performances that happened over two days in June 1994, are examples of Maenad's drive to "raise awareness in and to educate the public at large of the need for avenues of creative expression in theatre for women."[74] All of the pieces involved in each season and Fem Fest are new, and most of the performances for the festival and cabaret are experimental or radical in some way. The call for proposals announces that Fem Fest encourages "new playwrights of all ages, a larger representation of minorities, [and] new forms of performance."[75] For instance, *Egg*, performed in 1994's Fem Fest, was a dance piece choreographed to new music. The performance space was bounded across the back by new paintings which repeated and enhanced ideas presented in the dance and music. *Egg* is a good example of the variety which Maenad offers its audience. Fem Fest encourages new playwrights and new forms of performance, while allowing an audience a variety of work each evening of its run. Maenad's season is diverse in content, style, location, and contributors, enabling it to reach out to a wide audience.

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[74] Maenad Object #4.

[75] Maenad's call for 1994-1995 Season Proposals.

Maenad also offers the opportunity to develop an idea submitted for, or presented at, Fem Fest into a full-length piece. *Dance Me Born* was conceived in this manner. In early November 1992, Maenad received some of Alice Lee's poetry for inclusion in the first Fem Fest. Some members of the company thought that the work could be developed into a longer, larger piece and suggested to Lee that she discuss the work with Amethyst First Rider and Robin Melting Tallow, who were starting up their own theatre group. Between November 1992 and April 1993, First Rider and Melting Tallow developed the script into a full-length piece by adding and incorporating music, mime and dance. A performance piece was created from poems, scenes, and dances. In addition to the time she spent in rehearsal, "Alice [Lee] saw it every single night, ... cried every single night, ... she couldn't believe the kind of three-dimensional life that her work had got."[76] The collection of poems submitted for a short run during Fem Fest was manifested on the stage of the Joyce Doolittle Theatre in the form of a full-length play.

There are other women writers and performers in Calgary and in Alberta who, like Alice Lee, have never had the opportunity to share their work, and Maenad offers them that chance. There are inevitably many new writers learning their craft and finding their voices. Susan Bennett, Vice President of the Board of Directors, spoke about her experience of selecting work for Maenad:

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[76] Conversation with Susan Bennett, May 3, 1994. After numerous unsuccessful attempts to contact Alice Lee over the past year and a half, I have had to make do with a second-hand account of her reaction to the production.

> We read twenty, thirty, forty scripts, and the people who are just getting started have to tell their stories. One of the things that strikes me is the many different ways there are to tell those stories. One's very specific cultural background means that the story that we all recognize gets told in different ways. We can learn something from that.[77]

Different cultural backgrounds are explored on the Maenad stage. *Mother Tongue* is an excellent example of two different cultures coming together. In that piece, Cheryl L'Hirondelle and Alexandria Patience examined the weight of their respective Native and Scottish histories on their lives. Rose Scollard drew upon her Irish background to create *Shea of the White Hands*, while her *Firebird* is a "wholesome updating of the Russian/Ukrainian fairytale."[78] Maenad helps to create a wide range of situations and characters and thereby fulfils its objective to "raise awareness in and to educate the public at large of the need for avenues of creative expression in theatre for women."[79] These avenues can take many different forms -- historical, lyrical, musical -- all of which aid the company in achieving its goals.

The variety of plays echoes the different ideas and opinions of the company's members. In a conversation with Nancy Cullen, Alexandria Patience, and Rose Scollard, Susan Stone-Blackburn asked, "Maenad's stated mandate is to 'promote the feminine vision.' How does that differ in your minds from *feminist* vision?"[80]

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[77] Ibid..

[78] Martin Morrow, "Light touch livens staging." *Calgary Herald*, June 1990.

[79] Maenad Object #4.

Cullen responded,

> I think you see a group of different kinds of feminist at this table. But the word "feminist" means so many things; it's a very loaded word. We might as well have said we were feminists because critics jump quickly from "feminine" to "feminist." It's because we don't want to be labelled that we stay away from the word. At the time we incorporated it seemed to mean a certain kind of theatre.[81]

Rose Scollard told Stone-Blackburn:

> I think I'm a feminist in the same way I'm an atheist, but I don't want that to be the label on my life. I don't want to be mentally or spiritually limited by the label, even though I would fight to the death for certain feminist causes. We want to include a great many other things besides feminism - we want to give women a voice and not all women are voicing feminist concerns.[82]

While Scollard implies that Maenad was willing to take any work written by women, the performance record and the juror's criteria indicate that feminist theatre work is preferred. Shortly after Stone-Blackburn's article was published, the company rephrased the description of its work to "theatre centred in women's imagination and experience for the education and enjoyment of the public and the theatre community."[83]

More important to Maenad artists, perhaps, is the choice to label one's work at all: each of the terms 'feminist,' 'feminine,' and 'political,' has the capability of slotting the artist into a specific category. Patience describes it this way:

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[80] Susan Stone-Blackburn, "Maenadic Rites on Stage in Calgary," *Canadian Theatre Review*, #69, Winter 1991, p. 28.

[81] Ibid., p. 28.

[82] Ibid., p. 29.

[83] Maenad Object #1.

> I agree with Rose and Nancy on the focus being wider than what would be considered feminist. As Rose said, if you're a feminist, if you're an atheist -- if you're a vegetarian -- those things tend to be in your writing because they're you. Part of the reason we went for "feminine" was that we also were looking at incorporating the feminine side of a masculine person, as opposed to just pure feminist. The truth of it is that we've produced just pieces by women because that's the voice we feel is being left behind and needs to be drawn forward. I still think that "feminine" vision is something we're struggling for, and I like the struggle.[84]

Patience is clear: Maenad has not precluded the option of accepting a play written by a man. Maenad's struggle to create "original works for theatre that express women's voices and visions"[85] gives the company a clear direction. The fact that Maenad creates *original* work means that a number of creative juices are flowing at all times: new characters are created by writers, new roles are created by actors, and new writing is interpreted by directors and designers. The company continually challenges itself to experience new writers, new directors, and new performance pieces. Stone-Blackburn's discussion with three of Maenad's founders illustrates differing opinions on certain issues and the desire to create a place where those differences can be brought forth. However, the Maenad plays that I have seen, and those I have read, all fit my description of *feminist* theatre. The struggle to locate a feminine vision, which Patience mentions above, is not apparent to me in any of the productions nor in any of the manuscripts I have witnessed or read. The methods of creating the work, rehearsals, re-writes, and Board meetings, are likely the place where such a struggle, in the form of personal interaction and discussion, occurs. The audience, or reader, rarely witnesses that process.

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[84] Stone-Blackburn, p. 29.

[85] Maenad Object #3.

After all the careful wording of the kind of work Maenad does, it is curious that the title of Bennett and Patience's 1995 *Canadian Theatre Review* article is "Bad Girls Looking for Money: Maenad Making Feminist Theatre in Alberta."[86] The title marks the first time Maenad has been publicly labelled 'feminist' by its own members. The body of the article deals with a brief overview of Maenad's funding: successes due to large grants from government, fears of obscenity laws affecting future grants, and plans for the future. The article informs the reader that the company is troubled by the "current backlash in Alberta against 'political' work in the arts, translated as a squeeze in arts funding."[87] Bennett and Patience identify Maenad as Feminist in the title because their article requires the reader to keep this point in mind in relation to funding. Incorporating the word 'feminist' into the title is also an eye-catching journalistic tactic. Perhaps, as well, the company has reached another stage in its development and has chosen to identify itself as feminist in order to attract a certain type of artist, audience, and critical attention.

With relatively little funding compared to other alternative and feminist theatres, Maenad has premiered twenty-one plays in its main seasons, over fifty presentations through its Fem Fest and Cabaret, and has hosted or co-hosted a number of conferences and workshops. All of this has been done with little financial support from either the provincial or federal governments. One example of the company overcoming financial hardship and making use of every granted dollar is Maenad's biggest year. During the 1992-93 this season, the company

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[86] Susan Bennett and Alexandria Patience, "Bad Girls Looking for Money: Maenad Making Feminist Theatre in Alberta," *Canadian Theatre Review*, #82, Spring 1995, p. 10.

[87] Ibid., p. 12.

> produced two new full-length plays: *Bluto* by Jill Swartz ... and *Dance Me Born* by Alice Lee ... introduced [their] now annual New Voices/Fem Fest ... the festival wrapped up with a Cabaret not only featuring new, exciting work but also showcasing women with more established performance careers yet whose work simply doesn't get seen elsewhere on Calgary stages.[88]

Maenad also produced

> a performance and video festival, ... a series of readings and Dark Nights performance evenings by up-and-coming locals and an outdoor production on the Glenmore Reservoir, staged in a voyager canoe (!) [sic], based on the Métis Poet-performance artist E. Pauline Johnson. *This is what [they] could do when Canada Council came through with $12,000.* [my italics][89]

The company also received grant money from agencies other than Canada Council, but the large amount from the Council's New Companies Program allowed Maenad to explore many new ways to promote feminine visions. Maenad did not receive money from that program the following year because the "theatre advisory committee [of Canada Council] was unable to gain a clear sense of the direction in which the company [was] moving."[90] In response to that statement, Bennett and Patience responded,

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[88] Ibid., p. 11-12.

[89] Ibid., p. 12.

[90] Ibid., p. 12.

> We would have to change our artistic structure (and since one feeds the other, also our administrative structure) to make *them* [Canada Council] feel comfortable. What we do is simply not *their* norm and we recognize the vulnerability that this structure can place us in but that is part of the considered risk that we take.[91]

After discussions with a representative of Canada Council, members of Maenad were told that their "work was found to be 'inconsistent' -- the implication of which was that [Canada Council] looked for an Artistic Director's singular imprint on the material,"[92] according to Bennett and Patience. Maenad consistently premieres new work and consistently develops new theatre artists. Maenad consistently chooses plays for the season based on the above-mentioned criteria for Maenad jurors. Maenad also consistently follows its objectives while carrying out any activity related to the company. "Inconsistent" is not an appropriate adjective in relation to Maenad's work.

The Canada Council's Artistic Criteria for Production Project Grants to Professional Theatre Organizations, which replace the New Companies Program, are as follows:

* artistic importance of the work;
* precision and intent of the organization's artistic mandate and originality and quality of its programming;
* demonstrated commitment to the development of the art of theatre and to Canadian theatre artists;
* impact of the organization and its works upon the public and on Canadian theatre;[93]

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[91] Ibid., p. 12.

[92] Ibid., p. 12.

[93] Canada Council's pamphlet outlining "Production Project Grants to Professional Theatre Organizations," December 1993.

Maenad fulfils each of these criteria. Maenad offers feminist theatre where there are no other companies which do so on a regular basis. Maenad's work is artistically important because it develops artists and audiences with a focus on feminist work. Maenad's mandate and intent are precise as the Objects and By-Laws indicate and as the Production Record illustrates. The company's programming is original because it focusses on new work by women. The quality of the programming, as opposed to the quality of the programs, by including a wide variety of performance modes (main season, Fem Fest, Cabaret, workshops and special performances), indicates a desire to reach out to several different audiences and artists. Maenad has demonstrated commitment to the development of feminist theatre, and has supported Canadian artists, by encouraging writers to submit new work for their seasons. Other development is through encouraging women to develop talents in areas other than writing: stage management, performance and design, for example. Maenad, and Maenad plays, have obviously made a positive impact on the public because the company receives submissions for new work every year. The impact of Maenad on Canadian theatre is that women are able to see their plays produced in a feminist environment, and that new plays are constantly being created for production. The Canada Council chose poorly when it decided not to financially support Maenad's work. Without delving into an examination of the definitions of terms such as 'precision,' 'commitment,' 'quality,' and 'impact,' I believe that Maenad does fulfil the Council's requirements.

In relation to artistic responsibility and funding cutbacks, Maenad's situation does not differ from that of other theatres in Canada. Denise Roy, a teacher of arts administration at Grant McEwan College in Edmonton, lamented the situation for the arts in Alberta. In a recent *Canadian Theatre Review* article, Roy discussed three announcements which indicated that Alberta arts organizations are in trouble. The first is the amalgamation of the Alberta Foundation for the Arts (AFA) with "the other two foundations currently dispensing funds to heritage and to sport, recreation, parks and wildlife."[94] The second announcement to which Roy refers is the Premier's proclamation that "arts groups will have to become less dependent on the government and raise more money from the private sector."[95] Finally, Roy discusses a new threat to artists: the 'community standards' policy.

> The gist of what is being proposed is that any grant recipient convicted under the obscenity provisions of Criminal code will have to refund grant monies in full. Once again, the right wing of the Conservative caucus is mouthing off to the media that the proposal doesn't go far enough.[96]

Conviction under the Criminal code differs from the first criterion the government suggested, which was a single objection from an offended citizen. While the current status of the community standards issue relieves some tension in the artistic community, it exists as an example of the government's control, or attempt to control, the creation of art. These factors identified by Roy are only three of those which influence government funding in Alberta. In today's climate of financial restructuring, many theatres must learn how to do more with less but some had even less to begin with."[97]

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[94] Denise Roy, "Arts Funding: The Alberta horizon." *Canadian Theatre Review* #82, Spring 1995, p. 14.

[95] Ibid., p. 14.

[96] Ibid., p. 15.

In the Conservative province of Alberta, where government funding to arts, education, and health care is being cut back, Maenad is holding on to its beliefs.

> We have produced amazing work at what we believe is an amazing standard, but limited funds do always mean making compromises to our vision of what Maenad Theatre could be. ... But, for now at least, Maenad is still committed to being bad and to being out there making it happen."[98]

Bennett and Patience suggest that Maenad is not going to change their focus or their mandate. They imply that Maenad will continue to make feminist theatre happen in Alberta.

Maenad successfully fulfils my definition of feminist theatre. In light of Maenad's Objects, the plays serve as feminist experiences for the artists and audiences involved. The plays illustrate situations in which women actively take control of their lives and are rewarded for doing so. Audiences are subjected to points of view which originate in women's experience and which support that experience. In conversation with Susan Stone-Blackburn, Nancy Cullen defined success in relation to her personal goals:

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[97]The 1992/1993 Alberta Foundation for the Arts Annual Report indicates that the total grants received by Maenad amount to $8,346. One Yellow Rabbit is another alternative Calgary theatre company also devoted to producing new Canadian work. In 1992/1993 One Yellow Rabbit received a grant total of $41,980. The Foundation's 1993/1994 Annual Report indicates the Maenads received a total of $3,542, while One Yellow Rabbit's total grants equalled $47,806.

[98]Bennett and Patience, p. 13.

> I see personal success in terms of what I've learned from each piece; it's helped me to solidify a vision of where I see my work in theatre going. In a sense, success for me is a real belief in myself and confidence in the validity of my work.[99]

Rose Scollard answers in a more abstract manner: "I think for me success lies in learning to trust the process - it gets better every time and somehow or other you pull it out of the hat every time, and it's just amazing to me that that happens."[100]

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[99] Stone-Blackburn, p. 31.

[100] Ibid., p. 32.

Maenads in the Pump Room: A Serendipitous and Fortuitous Pairing

> Like life itself, the Pumphouse Theatres are a continuing improvisation and transformation - an entity itself in action.[101]

The space in which a company works often imprints upon that company, either by way of the artists' reactions to, and use of, the space, or the audience's interpretation of the location and structure of the building. When a theatre company chooses to house itself in a non-traditional space, such as an old church or bakery (Factory Theatre and Theatre Passe Murraille respectively), the original function and architecture of the building can colour the theatrical activity taking place in it. This is especially so in situations where the architecture or physical shape present an interior which differs markedly from a traditional theatre space. The Joyce Doolittle Theatre in Calgary's Pumphouse Theatres is one such space. It was the main performance space of Maenad Theatre Productions for the majority of its seasons, as well as for New Voices/Fem Fest, from the company's incorporation until the Fall of 1995.

The Pumphouse Theatres' location on the riverbank, and adjacent to but not in downtown Calgary, aptly illustrated Maenad's marginal position in relation to the Calgary theatre scene. The Joyce Doolittle Theatre, in the Pumphouse Theatres, is close, geographically, to the theatres downtown, but it differs from them because it was not originally designed as a theatre building. Maenad is not the only alternative theatre company in the city. Loose Moose Theatre and One Yellow Rabbit, for example, perform alternative work and have also performed in the Joyce Doolittle Theatre. Maenad uses working methods similar to those of many other theatres, mainstream and alternative. Maenad chooses to ally itself with feminist issues through the plays it produces, as well as with the special performances it presents. So, Maenad work is theoretically and practically close to the theatre activity that happens in downtown Calgary, but it differs because Maenad chooses to focus primarily on women's experience.

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[101] Joyce Doolittle, "Letter," *Pumphouse Newsletter* volume 1 #2 1984, p. 1.

In 1889, the newly incorporated City of Calgary took over the water delivery system which had been set up on what is now Prince's Island. A group of citizens developed a system using steam-driven pumps and wooden pipes to draw water from a small reservoir on the island. This system proved inefficient due to its small size, temperamental pumps and fluctuating river levels. "Following two disastrous fires in 1912 when inadequate water supply for the forty thousand residents of Calgary was blamed for the high fire losses sustained, construction of the No. 2 Pumping Station commenced."[102] By 1913, Pumphouse Number Two was in operation on the south bank of the Bow River at Ninth Avenue and Twentieth Street South West. It was originally fitted with two Mather and Platt Turbine pumps rated at 7.5 million imperial gallons per day, which were driven by a 2,220 volt electric motor. Water entered the system from a jetty at edge of the Bow River and travelled into two wells inside the pumphouse.[103]

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[102] Don M. Snow, Architect Ltd., "Pumphouse Theatres Restoration Study." August 1991. Available from by Pumphouse Theatres Society or from Mr. Don M. Snow. n.p.

By the mid-1920s water was no longer drawn from the adjacent Bow River but from the Currie Reservoir to the south, on the Elbow River. In 1929, consulting engineers for the Glenmore Reservoir construction recommended a new line enter the Pumphouse from the south side of the building and that two new pumps be installed to replace the original ones. One of the original pumps was dismantled and sold off as scrap iron, the other pump remained to back up the newer, smaller pumps.[104] By 1933, Glenmore Reservoir and its water system were constructed and Pumphouse Number Two was converted to a booster station.[105] Soon after this, the site became a Works yard for the City of Calgary's Waterworks division.

In 1950, a steel-framed, concrete-floored, transit garage, which included two grease pits, was added to the north side of the Pumphouse.[106] By 1968, Bearspaw Dam was on stream supplying water to northwest Calgary, and Pumphouse Number Two lost its usefulness to the City. Useful equipment was removed, and the building became a storage space for the City. For three years the old building sat closed up on the bank of the Bow River. Threatened with demolition, Pumphouse Number Two found its saviour in Joyce Doolittle.

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[103] Shirley Bird, Drew Ferrari, Eliot Frosst, Randall Hadley, Cornelius O'Keef, Margaret Oldfield, "Pumphouse Park: a concept Plan for a park to interpret Calgary's Waterworks History." Faculty of Environmental Design, University of Calgary. 701.13, Fall 1986. p. 9.

[104] Ibid., p. 9.

[105] "Pumphouse Theatres Restoration Study," n.p.

[106] Ibid., n.p.

One reason Doolittle pushed for Pumphouse Number Two to become a theatre is that when she and her husband first moved to Calgary, her children went to the Allied Arts Centre. This centre closed in the 1960s. Part of her desire to renovate the Pumphouse into a theatre was that she "was thinking it would be good to have some place where young people could do stuff like theatre."[107] At that time, she was also planning an International Conference for Theatre for Children, which was to be held in Montreal.

> I think it was partly because I was doing that big conference that I was also organising to try to save the Pumphouse. I remember it was really exciting, because I was in Montreal [in 1972] ... and I got a telegram saying that City Council had passed the lease.[108]

Doolittle tells of her first introduction to the Pumphouse this way:

> Sometime in either '69 or '70 someone was giving me a ride back from a field trip, ... so I wasn't driving. And ... the Crowchild Trail was new, so I'd never seen things quite that way. I was sitting on the driver's side going over the Bow Trail toward the Crowchild Trail and I looked down and I noticed this red brick building. Later I found out that it had only recently been deserted, that it had been used for at least storage up until that year.[109]

Doolittle's search for more information about the building took her to different agencies of the City, one of which was City Planning. When she found out the Pumphouse was scheduled for demolition, she wrote to all the aldermen. In 1972 she formed the Calgary Youth Drama Society, along with Victor Mitchell, Ellen Tims, and Ernest Watkins.[110] This group wrote and asked the City if they could have a lease on the building, which the Society would use to house theatre activities for young people, and, as Doolittle said, "that *did* come to pass."[111] The Calgary Youth Drama Society, which has been renamed the Pumphouse Theatres Society, has operated the Pumphouse Theatres since its inception.

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[107] Conversation with Joyce Doolittle in Calgary, January 31, 1995.

[108] Ibid..

[109] Ibid..

The renovation of the building was an immense undertaking. Doolittle describes the early phase as follows:

> [The building] was in terrible, terrible shape. Somebody from the City ... called me up and said, "Mrs. Doolittle, we've looked at your building and it needs a roof, floors, windows, bathrooms, electricity, heating," ... it practically was only the walls and the pump.[112]

The pumphouse needed a lot of work, which meant Doolittle and her group needed money. The people working to save the building were lucky because, as Doolittle said:

> [T]hat was a time of the boom, a lot of money came from the Province. When we first had the building, the provincial government didn't give anything to capital funds. [Then when the province began to endow capital funds,] I was one of the first ones in line with a proposal. Another wonderful thing that happened was that we got a big grant in the early days from the Gobenkian Foundation in England. [In 1980,] we also got a lot of money from the Seventy-Fifth Anniversary [of the Province of Alberta].[113]

The first work done on the new theatre building was in 1972, when the "leaky building envelope of [the] transit garage [was upgraded] into the Shed Theatre."[114] In 1975, prior to the province's Anniversary, Pumphouse Number Two was recognized as a Registered Historic Resource. By 1978 enough funds had been gathered to renovate the entrance to the building. In 1980, as Doolittle mentioned above, the province of Alberta celebrated its Seventy-Fifth Anniversary and the Calgary Youth Drama Society received money for amateur theatre development in the Pumphouse.

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[110] "Pumphouse Theatres Restoration Study." n.p.

[111] Conversation with Joyce Doolittle.

[112] Ibid..

[113] Ibid..

The first formal renovation was in 1982, with the Phase One addition. This renovation included a "new front entrance, lobby, washrooms and mezzanine seating [in the old bus shed], which was transformed into a three-hundred seat theatre."[115] Two years later, Phase Two was completed. The second phase included enlarging "the Shed Theatre, workshop, green room and creating new dressing rooms, [and creating] additional mezzanine seating."[116] Originally intended as a theatre-in-the-round, the Phase Two plan for the Shed Theatre was modified into its present layout after a 750mm diameter storm sewer was discovered to the West of the building. The area of the building which housed the pumps, the pump room, was renovated into a black box theatre which could serve as a rehearsal space for a show going up in the Shed Theatre. The floor in the pump room was constructed at ground level, to create a basement under the playing space. The dressing room for this space was built over the cistern from which the pumps had once drawn water.

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[114] "Pumphouse Theatres Restoration Study." n.p.

[115] Ibid., n.p.

[116] Ibid., n.p.

In 1985, Joyce Doolittle outlined plans for the theatres in the *Pumphouse Newsletter*. The Pumphouse Theatres were intended to provide "a low-cost, flexible facility for local performers -- particularly emerging young professionals, amateurs and those practitioners of any age who wish to experiment with space, style or content."[117] In the newsletter, Doolittle also outlined two situations which had developed in Calgary that profoundly influenced Pumphouse policy.

One was that the Isis movie theatre on First Street South West had been torn down in 1970. The Isis had provided a home for the Musicians and Actors Club and MAC-14 Theatre from 1963 to 1967. The building created "a community of Calgary's performing artists in a way nowhere else has yet replicated,"[118] wrote Doolittle. Another event was that the Calgary Allied Arts Centre closed down in 1967, when Theatre Calgary moved into that space in 1968. Until 1967, the Arts Centre had housed a mix of activities and age groups: "A marvellous muddle of classes, productions, exhibitions, an integrated arts pre-school, and model trains."[119] When the Arts Centre closed, the building, which had once been "alive with activities for all ages, became [after a long tenure by Theatre Calgary], a radio station, a restaurant and offices."[120] The time for the Pumphouse Theatres had come.

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[117] Joyce Doolittle, Letter, *Pumphouse Newsletter*, volume 1, #2, p.1.

[118] Ibid.. p. 1.

[119] Ibid., p. 2.

[120] Ibid., p. 2.

On Thursday, September 6, 1984, the Shed Theatre and the Pump Room were renamed, respectively, the Victor Mitchell Theatre and the Joyce Doolittle Theatre. Ken Waddell, president of the Calgary Youth Drama Society at the time, wrote a letter to the Pumphouse Newsletter honouring the dedication. The Pumphouse Theatres, he wrote, "had a virtually debt-free position, primarily due to the nearly one million dollars received from the province of Alberta over several years."[121] This debt-free position is something the Pumphouse Theatres have managed to maintain.

Another interesting aspect of the Pumphouse is that this former Public Works site now houses two theatres which are used by a number of different companies. Each company attracts different audiences as well as assorted age groups. This diversity of audience makes the work that goes on in the building open to a wide public. The timetable for the Pumphouse Theatres, as outlined in the newsletter of November 1994, indicates that the theatres are almost always in use. This constant use echoes the constant work Pumphouse Number Two provided for the City of Calgary in its early days, as well as the "marvellous muddle" of activities which had taken place in the Allied Arts Centre.

In early 1995, Doolittle reflected on the life of the Theatres.

> So, the Pumphouse is over twenty years old now, I can't believe it. Twice the Board of Directors had to save it from extinction ... Once the Max Bell Hockey Arena wanted that space. And one time they wanted to build Formula car-racing next door, in one of those huge plastic bubbles which would have been noisy and unsightly. It seems to me it's more secure in itself now, it's never been in debt. It was really thrilling to have [the pump room] named after me and for Victor to be

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[121] Ken Waddell, Letter, *Pumphouse Newsletter*, volume 1, #1, 1984. p. 2.

> recognised. ... I think [the Pumphouse] has a special atmosphere. I don't think it could happen now, in today's climate. And it saved a piece of the river.[122]

Doolittle also commented that she is "glad that somebody like Maenad uses it because that's the kind of group" she had in mind when planning the theatre.[123] Her personal involvement with Maenad is limited to two plays which she directed, both of which appeared in the theatre named in her honour. The full-length *Gertrude and Ophelia* was part of the 1991-92 season, and *Through My Eyes* appeared as part of the 1993 Fem Fest.

Basically a black-box, the Joyce Doolittle Theatre presents an interesting challenge to theatre artists. The old iron pump sits in the middle of one part of the theatre, on the basement level. Nothing may be built on or over the pump. Because the building has been named an Alberta Historic Resource as a part of Calgary's Public Works, the pump must remain open to the public at all times. Therefore, each director and designer must deal with the placement of audience, performer, and set in relation to the approximately fifteen-foot-square hole in the floor. The usable space is twenty-three feet wide by thirty-six-and-a-half feet deep, with a grid height of twelve-and-a-half feet.[124] These dimensions describe a relatively small playing space. The Joyce Doolittle Theatre also has limited technical facilities. Several Maenad plays have successfully met the pump-room challenge and have used the space to their advantage. Others seem to have ignored the unique dynamics of the theatre and have missed an opportunity to integrate text, performer and spectator. Of the two plays I will be discussing, I believe that *Shea of the White Hands* used the space to its full advantage. I also believe that *The Dolly Rockers* had great potential to use the space and failed.

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[122] Conversation with Joyce Doolittle.

[123] Ibid..

[124] "Technical Specifications: Joyce Doolittle Theatre." Available from Pumphouse Theatres.

The Joyce Doolittle Theatre was ideal for Maenad shows because of the small house and the ability to place audience almost anywhere in the room. Audience placement in a black-box space can have a large impact on the success or failure of a play. The audience members, through their physical relation to the performers, can become an active character in, and enter the realm of the play, or can be excluded from any individual involvement in the action of the play. Rose Scollard's *Shea of the White Hands*, and Colleen Craig's *The Dolly Rockers*, are the productions that I will be discussing here. In the production of Scollard's work the audience was shown the interiority of the main character, which created a highly sensual and imagistic theatre experience. However, in the production of Craig's piece, the fourth wall was never lowered and the audience members remained mere spectators even though the opportunity arose for them to take part as more than that.

Shea of the White Hands was Maenad's twenty-first premiere. Directed by Alexandria Patience, this play illustrates characters trying to escape their histories and searching for new lives in a new country. Set in two different time periods and various states of consciousness, *Shea of the White Hands* begins in Canada. The press release for the play describes it as

> a modern day treatment of the Tristan and Isolde legend ... a love story set in three times: present day Toronto, the political turmoil of Belfast in the seventies, and a lyrical, spectral time where victims of the past try to come to terms with the madness and sorrows that destroyed them.[125]

Tris, endowed with Tristan's legendary desire for the wife of a friend, is weakened by an old wound. His physical pain opens his mind to the ghosts of the girl, the woman, the man, and the old man whom he killed by setting off a bomb. Shea is the woman who enables us to hear Tris' story. She is his current wife and learns of his past through stories from Isobel's (Isolde) mother.

Patience chose to seat all of the audience facing the east wall of the theatre, which left her with the remaining area of the theatre to illustrate Tris' entrapment by the spirits. The action in the present took place in the centre of the stage, while the ghosts moved freely around the playing area. Their movement effectively encircled the dying man with their presence, their stories, and their songs. The stairs into the pump pit were also used by the spirits to create the illusions of ghosts who dwelt below and rose to make their presence known to Tris.

One particularly effective moment occurred when the washer woman ascended the staircase, travelled down the stage left corridor, crossed downstage of Tris and continued upstage right. She paused at one point on the platform upstage right and faced the audience. At this point she was on a level of stage almost two feet higher than that of Tris, and as she appeared above him he became aware of her presence and warded her off. For the time being, she heeded his wishes and travelled up the stage right corridor, across the back of the stage and down the stairs. Her floor pattern described a complete circle around Tris. After this point in the play Tris' visions became more frequent and more intense.

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[125] Press release for *Shea of the White Hands*. Available from Maenad.

Another way that Patience filled the space was to suspend two screens above the pump. The screens drew the eyes of audience members up to images of locations, flowers and abstract designs. They served as a backdrop and allowed *Shea of the White Hands* to play in the entire theatre. The screens filled the one place in the theatre that set pieces or human action could not: directly over the pump. Without them, the play would have taken place only around the pump and directly in front of it. The lighting also filled the theatre. At several points in the play I noticed light spilling onto the top of the pump. Spirits had already risen from the depths. What was this metal monster? The pump's gigantic size and iron coldness enhanced the fear of what lay beneath the surface of Tris' mind and beneath the floor in the theatre.

Due to Patience's thoughtful direction and all-encompassing use of the space, the entire Joyce Doolittle Theatre became Tris' imagination made manifest. Scollard set up flashback sequences in the script in order for Shea to learn about her husband's past. Shea is the audience's key to understanding his present situation. Whether Tris' history was recounted by Brigid, or enacted by Tris, the audience was able to watch events unfold which were part of his imagination. The audience was allowed to see all that Tris saw, heard, and knew. Patience enhanced the audience's presence in Tris' imagination using blocking, the path of the washer woman and the ascension of the spirits, music, drums played as they had on the day of the fatal bombing, and lighting, the screens as well as the light on the massive pump. The spirits, their music, and scenes from the past were present for Tris and the audience to experience.

Of the Maenad productions I have seen, Colleen Craig's *The Dolly Rockers*, also directed by Alexandria Patience, made the least effective use of the Joyce Doolittle Theatre. The cross-over between fiction -- the characters in band (Liz, Frankie, Waif and Honey) -- and fact -- the five women who created the music (M.J. McCann, Leslie Feist, Mary-Jean Uszy, Toby Connoly and Aysim Parker) -- holds fantastic opportunities in staging. The opportunity to transform the theatre into a concert hall or music festival and to move the audience from the theatre into a rock concert is a tasty challenge for directors.

The Dolly Rockers presents a great opportunity for performer-audience interaction which unfortunately was missed by the Maenad production. During the play, the band did not perform for the audience in the theatre: that is to say, the connection between musician and audience was not present the way it usually is in a live music performance. The Joyce Doolittle Theatre audience was willing to be taken to a rock concert. However, the chasm separating the music from its recipients was not crossed and the challenge of changing the actors into rockers was not met. Maenad's premiere of Craig's play did not fully integrate the live band into the play, and therefore did not realize the dramatic potential of the band.

The manner in which the script is structured allows for relatively abrupt changes between the song performances and the scenes. Unlike Broadway musicals, the characters in *The Dolly Rockers* do not break into song in the middle of a scene.

The play could, in fact, be performed without a band at all. The product of that would be simply a play about women in a band, not a play *about* a band. Since Craig's play developed into one which incorporated music into the plot, it would follow that the production could transform the Joyce Doolittle Theatre into every high school gymnasium, bar, and music hall across Canada in which the Dolly Rockers performed.

I believe much of the problem lay with the arrangement of the audience in the Joyce Doolittle Theatre. The audience was seated in an 'L' shape in the southwest corner. This allowed the audience to focus on a large, semi-triangular playing-space in the centre of the room. This area, which was the focal point of most of the audience members, should have been the place where all of the music was played and where all of the intense confrontations between characters took place. The triangular shape of this space naturally pointed toward the centre of the audience and would have allowed an actor to move very close to the spectators. This sort of proximity would have been useful for Honey, the lead singer, to play with in order to illustrate her growing comfort with the demands of her role in the band. Her developing confidence as a singer could have been illustrated with a boldness in approaching the audience. Unfortunately, this area of the stage, which could have allowed intense audience-performer contact, was hardly used. At one point early in the play an actor did use this place to perform, but she did so for characters sitting upstage and, therefore, she and her energy were focused away from the audience.

Another drawback of the staging was that two of the musicians, the drummer and additional guitarist, were tucked away in the northeast corner, partially hidden by one of the theatre's permanent pillars. These two musicians were not portraying characters, as were the other three band members. Therefore, their presence was not required for every scene. Patience removed the chance of the band's direct contact with the audience by physically moving the musicians away from the area in which the scenes took place, and away from the audience. This placement of performers precluded any possibility of transforming the theatre experience into a rock and roll event.

Fortunately, there were some successful elements of staging in the production of *The Dolly Rockers*. One was Patience's choice to use the dark, upstage right corner as a haunted house. Due to the limited number of lighting instruments in the theatre, the limited budgets of Maenad productions, and the dark colour of the walls, floor and ceiling, the Joyce Doolittle Theatre tends to have dark corners. Patience set the haunted house scene in the darkest part of the theatre, which was also the farthest from the audience. During this scene the lead guitarist, Frankie, struggled to reveal her attraction to April, the band's image consultant. Craig wove Frankie's fear into the scene by placing both characters in the haunted house. Frankie's lesbian feelings haunted her from the beginning of the play, and in this scene, she had to get inside those feelings to effect any action. She and April entered the haunted house and Frankie tried to disclose her feelings. The audience had to strain to see through the distance and the darkness while the character strained to confront her feelings.

Another successful scene used the lower level of the theatre. At one point in the play the Dolly Rockers are mistaken for "a titty band, a stripper act."[126] On this assumption they are invited to a stag party. Honey, the vocalist, gathers her courage and takes the band's demo-tape to the host, Mr. Cox. Liz and Waif watch from the upper level of the mansion. Liz and Waif were located on the main level of the theatre and watched the action take place in the pump pit. These two characters and the audience witnessed Honey descend into the pit where she placed herself at the mercy of Mr. Cox. In order to promote the band, Honey risked her personal safety. Her risk is indicated by Frankie's panic reaction, "You left Honey alone at the stag party?"[127] and her quick exit to locate Honey in the following scene. For the stag party scene, Liz looked upstage *over* the railing and narrated the action while Waif leaned impartially *against* it facing downstage. This clever arrangement forced Liz to turn herself toward Waif, and the audience, to tell her what Honey was doing. While the haunted house and stag party scenes reveal Patience's use of the unique elements of the pump room, the staging as a whole lacked physical focus and intensity.

The main differences between the success of these two productions lies in the use of the Joyce Doolittle Theatre. The placement of the audience for *Shea of the White Hands* was appropriate for that play. Patience transformed the theatre into the mind of Tris, which enabled the audience to become part of the performance. Patience cleverly used the concrete qualities of the theatre in order to fully realize Scollard's script: the pump and its pit executed vital roles in the play. Unfortunately,

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[126] Colleen Craig, *The Dolly Rockers*, p. 64.

[127] Ibid., p. 69.

Patience did not afford *The Dolly Rockers* the same approach to audience involvement. In this case, her choice of seating arrangement impeded audience-performer interaction to such a degree that the spectators remained separate from the performers. The actors remained actors, and the theatre audience remained just that. The production of *Shea of the White Hands* drew the audience members past the fourth wall into the imagination of the characters, while the production of *The Dolly Rockers* seemed to do everything in its power to repel any involvement on the audience's part.

In conversation early in 1995, Susan Bennett informed me that Maenad was looking to acquire a space of its own[128], and, by the fall of the same year, it did so. *The Cocoa Diary*, Maenad's 1995/1996 season opener, was presented in The Secret Theatre in the Centre for Performing Arts. Maenad now shares the space with One Yellow Rabbit. Maenad "made the decision to move to a central location which will be more accessible."[129] Maenad will also "have a chance of making money for the artists who work with [them] and [be able to] reach a larger audience"[130] in the newly renovated, two-hundred-seat theatre. As of Fall, 1995, the Maenad administration will also move into an office downtown.

Both of these moves express Maenad members' confidence in the company. One can read the move to a downtown theatre shared with another alternative company as Maenad's insistence that it is a contributing member to Calgary's performing arts community. Maenad's acquisition of an office will consolidate some administrative aspects, such as archives. An office able to maintain all of the various company records will make further research on the company easier to perform. The moves also indicate that the company's development continues. Under the present artistic and administrative leadership, Maenad looks to have a strong future.

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[128] Conversation with Susan Bennett, in Calgary, January 31, 1995.

[129] "Maenad Moves and Maenad Shakes," *Maenad Newsletter*, Fall 1995, p. 1.

[130] Ibid..

Maenads Playing

> Feminist theatre gives young women today role models that will lead them into changing the roles of women. Not that feminist theatre has to be for social action, but it gives young women roles that will change their identity, change the way they see themselves.[131]

A discussion of Maenad would be incomplete without an investigation into plays that the company has produced, and a discussion of how those plays express the company's mandate. The ideals of Maenad and the company's name are closely interwoven. Perhaps as an introduction to the company, the program notes for Maenad's second show, and first production of Rose Scollard's *Tango Noir*, describe the meaning behind the name.

> The Maenads were an ancient order of women given to wild and drunken orgies and ritualistic mountain dancing. Maenads generally have a bad reputation for running round and tearing things apart, including men if they got in their way. These negative aspects of their behaviour have tended to disguise the much more important purpose of the maenadic rituals, which was the release of creative energy suppressed by the social conventions of Greek society.[132]

Maenad plays encourage the release of women's creative energies "suppressed by the social conventions" of the contemporary theatre scene. This release results in work that challenges male-dominated systems such as the rock and roll industry (*The Dolly Rockers*), the theatre industry, and the canon of dramatic literature (*Gertrude and Ophelia*). Maenad work also challenges assumptions about historical personalities (*Aphra, Bete Blanche and Tango Noir*) and includes lesbian characters in its plays

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[131] Georgette Pare in conversation in Calgary, February 2, 1995.

[132] Program notes from Rose Scollard's *Tango Noir*. Available from Maenad Theatre.

(*Another Saturday Night*, *The Dolly Rockers*). Susan Stone-Blackburn, former President of the Board of Directors, summarizes the company's creation.

> [Nancy Cullen, Alexandria Patience, and Rose Scollard] agreed that they were more likely to further their theatrical interests by means of self-production than by looking to the mainstream theatre. What they wanted was a theatre that would welcome the theatrical exploration of women's experience, that would foster women's creativity, that would, in other words, feature the work of women writers and directors, actors and designers, working together collectively to create theatre out of women's experience.[133]

Maenad Productions Theatre Society became the place for the founders to release their creative energy and grew into a place where other women can do so as well.

The program notes for *Tango Noir* also inform the reader that the founders of Maenad,

> Barbara Campbell-Brown, Dawn Davies, Sandra McNeill, Alexandria Patience and Rose Scollard, [formed the company] for the express purpose of giving voice to the orgiastic and visionary concerns of women.[134]

However, in a conversation with Susan Stone-Blackburn, in 1991, Rose Scollard tempered the company's purpose. "We changed the bylaws and took out orgiastic because everybody said no one will ever give you funding."[135] The first definition, in *Webster's Ninth New Collegiate Dictionary*, for 'orgy' refers not to sexual indulgence, but to "secret ceremonial rites held in honour of an ancient Greek or

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[133] Susan Stone-Blackburn, "Aphra Behn and Contemporary Canadian Women Playwrights," in *Woman as Artist* edited by Christine Mason Sutherland and Beverly Matson Rasporich (Calgary: University of Calgary Press, 1993) p. 89.

[134] Program notes, *Tango Noir*.

[135] Susan Stone-Blackburn, 1991, p. 29.

Roman God and usu. [sic] characterized by ecstatic singing and dancing."[136] Maenad Theatre exists as an organization through which women are able to present their visions of life, their ideas of theatre and other performative arts, through dramatic endeavours. The terms 'orgiastic' and 'ecstatic' are provocative and call attention to the fact that the acts of the maenads, and of Maenad, rebel against accepted behaviour.

In two places within Ovid's *Metamorphosis*, the maenads are depicted as destructive forces: when they tear Pentheus apart,[137] and when they kill Orpheus.[138] In *The Bacchae*, Euripides describes Pentheus' death in detail and ascribes motivation to the maenads for his murder: "Women, I bring you the man who has mocked at you and me and at our holy mysteries. Take Vengeance upon him."[139] The maenads' destructiveness is directed at male power within their community. Both Orpheus and Pentheus were well-known figures whose deaths made a heavy impact upon the society. The orgiastic acts of the ancient maenads were acts of rebellion, and the acts performed by Calgary's Maenad Theatre can also be interpreted as acts of rebellion. Maenad, through its presentation of only women's plays, up to this point, is rebelling against a tendency (which is slowly changing) in today's society to privilege the work and actions of men over that of women. Maenad rebels against historical hierarchical models of working in theatre by attempting to operate in a collaborative manner.

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[136] *Webster's Ninth New Collegiate Dictionary*, Ninth Edition, (Markham, ON: Thomas Allen & Sons Limited, 1987) p. 832.

[137] Ovid, *Metamorphosis*, translated by Rolfe Humphries, (Bloomington, IN: Indiana University Press, 1955) pp. 79-80.

[138] Ibid., pp. 259-261.

[139] Euripides, *The Bacchae* Edited by David Grene and Richard Lattimore (Chicago: The University of Chicago Press, 1959) lines 1079-1081.

Maenad informs artists that it seeks to promote feminine visions, and the actions of the company certainly support that intent. As a term, 'feminine visions' defines the work of Maenad because, up to 1995, all the performances have sprung out of women's imagination. By creating an environment which enables women writers and directors to create feminine visions, Maenad allows audiences to see new work by female Canadian artists.

A few things have changed since the company incorporated in 1987. One is the recent assertion by Bennett and Patience that Maenad makes feminist theatre. Another is that the company works collaboratively as opposed to collectively. The term 'collective' was never really appropriate for Maenad. Collaboration was the method used by the members from the beginning. Georgette Pare described her view of the collaboration in Maenad as follows.

> In Maenad, the nice thing ... is that you can get out of the company whatever you have the time and energy to put into it. Whereas, with other theatre companies you could bust your backside and you're not gonna get where you wanna go necessarily.[140]

The direct satisfaction and reward gleaned by people working with Maenad could be due to the company's small size. Each individual's effort would be noticed because each project only has a few people working on it, compared to larger theatres. Also, because there is so little money which comes back to Maenad artists, the desire to work for this company must come from a need to create feminist theatre.

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[140] Conversation with Georgette Pare.

Closely related to collaboration is collective creation, which was the original intent of Maenad. The only play of Maenad's that was written *collectively* was *Aphra*, written by "Nancy Cullen, Alexandria Patience, Rose Scollard with Aphra Behn."[141] Behn is included as the fourth author because the first three "incorporate her own language into the dialogue frequently, and they also stage two scenes from her final play, *The Widow Ranter*."[142] The play was collectively written but the productions were collaborative: not all the people involved in the production were involved in the writing and, due to Behn's posthumous contribution, not all the writers were involved in the production. For example, Nancy Cullen portrayed the title role in the first production, whereas in the remount, Tanya Lukenoff took the role of Ms. Behn. As stated its Objects, Maenad's focus is to "encourage a process that is primarily collaborative,"[143] but not necessarily collective.

Collaboration among all artists in productions can "create an ever-shifting balance of power within the means of production."[144] Collaboration advocates the director taking a less primary function in the creation of the final product, and encourages an individual's participation in many areas of the project. When collaborative efforts are realized, the director becomes more of a guide, less a voice of authority. This reduction of authoritative voice is useful in developing feminist theatre where often the subject matter is oppression of women by various forces of society. Collaboration allows all artists, female and male, in feminist, alternative and mainstream theatres to work in a more egalitarian situation. The equality inherent in such a situation benefits certain feminist notions of balance.

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[141] Nancy Cullen, Alexandria Patience and Rose Scollard, *Aphra*, in *Theatrum #25*, September/October 1991, S2.

[142] Susan Stone-Blackburn, 1993, p. 93.

[143] Maenad Object #6.

[144] Gay Gibson Cima, "Strategies for Subverting the Canon." in *Upstaging Big Daddy: Directing Theatre as if Race and Gender Matter*, edited by Ellen Donkin and Susan Clement, (Ann Arbor: University of Michigan Press, 1993) p. 103.

> Part of the reason for our reluctance to scrap the director may very well be the need to build a politically engaged theatre: we need a facilitator, someone to make sure the pieces fit, even if those pieces are purposely contradictory.[145]

Alexandria Patience has become the facilitator for Maenad through her work as Artistic Director, just as Maenad has become a facilitator for feminist theatre in Calgary. Patience becomes the facilitator for individual plays when she takes on the role of director. There is little difference between this aspect of Maenad and many other theatres today. However, Maenad includes the playwright at every rehearsal and, therefore, at every step in the production. The aim of work created in an environment dominated by women and their experience is to "raise awareness in and to educate the public at large of the need for avenues of creative expression in theatre for women."[146]

Maenad increases the number of productions of female-authored plays which are "woman-centered" and contain "feminine/feminist vision."[147] One outgrowth of this endeavour is that several of the plays premiered by Maenad have been remounted or published. *Aphra* was remounted by Maenad the season after its premiere, and *Gertrude and Ophelia* was produced in the 1994 Edmonton Fringe Festival. Both *Aphra* and *Gertrude and Ophelia* were published in *Theatrum*, and *Aphra* has recently been published in a collection edited by Lizbeth Goodman and published by Nick Hern.[148] Jill Swartz's *Bluto* was "Maenad's first publication of a chapbook with visual art."[149] *Bluto* is a non-linear, non-plot driven text which benefits from a publication which includes visual images. Other plays which have received attention beyond Maenad are Nancy Cullen and Rose Scollard's *Gone Tomorrow* and Scollard's *Metamorphosis I*, which "were adapted as radio plays for CBC's Studio 92 and Vanishing point."[150] Rose Scollard's play *Metamorphosis II: Mandatory Tiger* was published in *Free Fall*, a Calgary magazine publishing works of members, students and associates of the Alexandra Writer's Centre Society. Therefore, Maenad has succeeded in enhancing, and drawing attention to, the growing number of female Canadian playwrights.

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[145] Ibid., p. 103.

[146] Maenad Objects Object #4.

Maenad's object -- "To develop and produce ... new works for theatre in a manner that fosters dynamic collaboration among all creative contributors, female and male"[151] -- is supported by the composition of the company. The Production Record indicates the female domination of, but also the male contribution to, work by Maenad. All the plays produced have been written by women. Most of the directors are women, as are most of the designers. The Production Record illustrates that Maenad not only produces plays written by women, but also, those works are created, not only by a majority of women, but with women in primary positions of theatre production, presentation, and administration. This fact illustrates the work of the company to create a community of persons who will foster theatre centred in women's imagination.[152]

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[147] Criteria for Maenad Jurors.

[148] Maenad Theatre Fact Sheet. Available from Maenad Theatre.

[149] Susan Bennett and Alexandria Patience, "Bad Girls Looking for Money: Maenad Making Feminist Theatre in Calgary," *Canadian Theatre Review* 82 Spring 1995, p. 11.

[150] Ibid..

Two of the plays which exemplify different aspects of the company's work are *The Dolly Rockers* by Colleen Craig and *Gertrude and Ophelia* by Margaret Clarke. *The Dolly Rockers* is a good example of work centred in and portraying women's imagination and positive images of women. *Gertrude and Ophelia* represents Clarke's interpretation of the primary women in Shakespeare's *Hamlet*. While these plays differ greatly in their style and content, both mesh very closely with Maenad Theatre's mandate.

One text which clearly exemplifies aspects of the company's statement of purpose is Colleen Craig's *The Dolly Rockers*. This play includes women's visions in each character as well as in its message. Set in the 1970s, Craig's play chastises the world of rock and roll for its unfair and unequal treatment of female musicians and all-female rock bands, while it supports women in rock and roll today. This support is generated by the live band, required on stage throughout the play.

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[151] Maenad Object #5.

[152] Maenad Object #3.

Ironically, the audience composition, in terms of female members versus male, struck me as more equal for *The Dolly Rockers* than for any other Maenad show I have seen. At all the other Maenad plays I have attended, there were more women in the audience. While many of the people in Maenad audiences, as in other alternative and mainstream theatres, are friends and family of the performers or other artists, many are also drawn to the play due to the subject matter. I found it interesting that Craig's play drew in a large number of men as audience members. I assumed that these men were friends of the musicians in the play which, in some way, only reinforced the point that Craig was trying to make: rock and roll is a boy's club. I understand that young musicians must work hard at getting recording contracts and performance dates regardless of their gender. However, most of the bands that have made it big in the last ten years have been all-male groups: Tragically Hip, The Waltons, Pearl Jam, Soundgarden. The women's names are often only the lead vocalists and composers: Melissa Etheridge, Sass Jordan, Alanna Myles, The Indigo Girls, Ani DiFranco. Craig draws a parallel between the two art forms of music and theatre, using both of them to tell the story. The live band in the play illustrated contemporary women involved in the music business, while the music sequences displayed the theatricality of the gigs.

The Dolly Rockers is both the title of the play, and the name of the rock band within the play. The interdisciplinary presentation fulfils many of Maenad's objects.

Two which are particularly well met are: "to foster theatre centred in women's imagination and experience for the education and enjoyment of the public and the theatre community;" and "to develop a community of persons who will support and encourage the production of exciting and original work for theatre that express women's voices and visions."[153] The women's voices are heard through the spoken text as well as through the songs. At the outset, the text included a song that was written by Gwen Swick. As *The Dolly Rockers* was rehearsed, and as the Dolly Rockers rehearsed, two new songs were written by the cast/band members. "Bullet" and "Breath" were "composed for the Maenad production by the musicians in the company: Leslie Feist, Toby Connolly, M.J. McCann, Aysim Parkan, and Mary-Jean Uszy."[154] The fact that the musicians involved in the production created two new songs together indicates that creative relationships among the cast were forged during the rehearsal period, which paralleled the relationships that developed between the characters over the course of the play. Craig created the play; Maenad created the Dolly Rockers.

As I discussed earlier, the realization of Craig's play was problematic. I do believe, however, that *The Dolly Rockers* has potential as a rock musical. Unfortunately, since it had a mediocre first run, the chances of any re-mounts are slim; in fact, very few new Canadian plays receive subsequent productions in

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[153] Maenad Objects #1 and #3 respectively.

[154] Colleen Craig, *The Dolly Rockers*, Directed by Alexandria Patience, produced by Maenad at the Pumphouse Theatres, March 10 to 26, 1994, Calgary, Alberta, p. 77.

Canada. As a text, and as a moment in the life of Maenad, this play exists as an example of community building and as an interdisciplinary performance.

The most important aspect of the play is that musicians are required for the production. Maenad pulled diverse people into its circle by drawing upon the music community in Calgary. Integrating rock music into the theatre performance enhanced the production and made the performance more exciting. Music tells stories in a different manner than mere words allow. Drawing upon various artistic disciplines creates the opportunity to reach a wider audience. Craig created the need for a rock band to exist for the duration of the rehearsal process and performance run. She formed the opportunity for a new group to exist in reality because a group of musicians is required for the play. The members of the Dolly Rockers are continually proving to other characters in the play that women can play rock and roll. The actors/musicians must convince the theatre audience of the same thing. This crossover from the reality of the play into the reality of the 'real world' is intriguing and thought-provoking. There is little difference between the fictional band trying to prove itself, and the musicians portraying the characters: each group is working to validate its work to an audience. Craig created the opportunity for the audience to take part in the creation of the theatrical/musical event. Just as the musicians and the band exist on two levels of representation, the audience also has two roles: the theatre audience and the audiences at each gig across Canada for all of the Dolly Rockers' performances.

There are some similarities between the Dolly Rockers and Maenad. One is the stubborness of both groups to hold onto their beliefs and create art the way they intend, not in a manner prescribed to them by outside forces. Liz and her band members are not willing to play the role of a "titty band" in order to get gigs or recording deals. Maenad is not willing to follow conventional modes of operation.

> What Maenad is exploring is an administrative and artistic structure that makes possible a wide range of work by a diversity of women who do not or cannot, for a number of reasons, produce their theatre in the more traditional structures.[155]

The Dolly Rockers are just as driven to survive as is Maenad. At the end of the play, Honey and Frankie continue the band, even though Liz quits the business altogether.

> When you've given something everything you gotta give, then you can let it go. I did that. Now it's up to you two. You show them us women can play rock and give it hell.[156]

The drive in Honey, Frankie, and Liz is similar to the drive in many members of Maenad.

> On the one hand, our limitations in the economic fight just brings us to wider and more ambitious projects - at present we are working on a touring show and on organizing more workshops. ... On the other hand, in the "culture war", we find ourselves having to constantly assess whether we are drudges to the feminist theatre scene.[157]

Another way that *The Dolly Rockers* parallels Maenad is by representing a wide range of interpersonal relationships. Frankie, the lead guitarist of the Dolly Rockers, is a lesbian. Bennett and Patience state that, "Maenad work must be non-hierarchical; collaborative; not sexist, racist or homophobic."[158] This goal leads Maenad to portray lesbian and homosexual relationships onstage. Frankie was allowed to explore her sexuality on Maenad's stage, which indicated the company's positive attitude towards non-heterosexual relationships. Maenad has produced plays which include lesbian, homosexual, and transvestite characters not as anomalies, or threats, but as members of the society in which the plays take place.

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[155] Bennett and Patience, p. 12.

[156] *The Dolly Rockers*, p. 75.

[157] Bennett and Patience, p. 13.

A third parallel between this play and Maenad is the voice-finding that occurs by the characters of the play, and the opportunity for such growth by the actors/singers through the performances of *The Dolly Rockers*. Honey, the lead singer, literally finds her voice. Of all the characters, Honey experiences the most radical shift from the beginning to the end of the play. Honey's journey, from a farm in Southern Ontario to a concert stage in Vancouver, illustrates her strength and drive to succeed. As an audience, we do not learn about the kind of opposition, if any, other band members have to endure, but we see Honey's reaction to the negative support she gets from her mother and sister.

> I wish my sister and all the rest of them in Tillsonburg could see me now. The discouragement sorority I call them. What ever you wanna do in life, say you wanna be an airplane pilot or an arctic explorer or even go to Toronto -- they shout you down. Why? I know why. They want to keep you in the same sinking ship as them.[159]

The naivete she brings to the stage, both theatrical and musical, offers a contrast to the jaded, knowing ways of the other band members. Honey's innocence allows the audience to be educated with her as she learns the music business. This knowledge informs her decisions and drives her to continue with her dream. Honey's decision to put herself at risk at the stag party in order to present the host with their demo tape illustrates her newfound courage and desire to succeed as a rocker.

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[158] Ibid., p. 12.

[159] *The Dolly Rockers*, p. 31.

The story of how Honey finds her voice parallels work which Maenad supports. Susan Bennett described the development of women's art: "You have to find your voice."[160] Maenad has found a voice as a feminist theatre company by producing plays written by women; plays which allow women to find their voices as artists. In these plays, female characters speak out and take control of their lives, or in the case of *The Dolly Rockers*, sing out and follow a dream. In the text, one step of Honey's journey is described by the stage directions.

> Hair in her eyes, Honey grabs the microphone, staggering slightly from the whiskey. Passionately, Honey adds her singer's voice to the instruments, but this time with a go-to-hell raunchiness and cutting determination that we have not previously seen.[161]

As Honey finds her voice through the play, the actor portraying Honey has the chance to find her own, as well as Honey's, singing voice, or to develop it, through the rehearsal process and the run.

Gertrude and Ophelia, written by Margaret Clarke, is another example of how Maenad puts its ideals into reality. Before the production of *Gertrude and Ophelia*, all of Maenad's productions had been written by the one or more of the artistic core of Maenad: Nancy Cullen, Alexandria Patience, Rose Scollard. By accepting a script from a writer outside the circle of founding members, Maenad enlarged the community of women theatre artists. Maenad also made a shift to a higher degree of collaboration with outside artists. Maenad continues to incorporate new work by other artists, and therefore grows with each play produced. This growth is measurable empirically, in that the people involved can be counted and traced through the programs, as well as more subjective, in that the Maenad community is enhanced and gains experience from each production.

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[160] Conversation with Susan Bennett, May 3, 1994.

[161] *The Dolly Rockers*, p. 45.

Other than the writer, a number of other artists new to Maenad also contributed to the production of *Gertrude and Ophelia*. Joyce Doolittle directed the play and Quenten Doolittle composed the music. Sandi Somers was responsible for the design and new performers to Maenad were Trevor Schmidt and Donna Larson. Both Craig's and Clarke's plays are prime examples of how Maenad's community grows with each production.

Gertrude and Ophelia is also good example of rewriting stories to make plays of former periods specifically relevant to today. Clarke treats another side of the action of *Hamlet* by focusing on the mother and romantic interest of the Danish prince. In *Upstaging Big Daddy*, Gay Gibson Cima gives twenty-two "Strategies for Subverting the Canon," but not one of those strategies describes rewriting the story and thereby subverting the author's voice as well as the ideas. Cima does discuss "directing the new and redirecting the old."[162] Clarke redirected the entire focus of

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[162] Cima, p.93.

Hamlet's action onto the two women. While a subverted version of the play may be staged using Shakespeare's script, Clarke changes the audience's perspectives of the characters who appear on stage. By insinuating that Hamlet forces himself onto Ophelia sexually, Clarke tears down the idea of an innocent Hamlet and creates a "guilty Hamlet."[163] Clarke builds Ophelia into more than "Polonius' weak-brained girl"[164] by endowing her with knowledge of plants and their medicinal purposes. Clarke's Ophelia serves as a reminder that during the medieval and early Renaissance periods "women were capable of assuming authoritative roles: they could ... serve as physicians."[165] Clarke reclaims a position of authority for Ophelia.

The structure of *Gertrude and Ophelia* allows the performers and the characters to communicate their ideas and feelings to the audience. Lorraine Helms points out that "direct address offers an opportunity to communicate a character's interiority or to comment on the scene."[166] Clarke's use of the play-within-a-play also allows one set of characters to comment on the other, and on the action of the play. Clarke builds the text into a multi-layered reality. Her choice of a playwright as one of her characters allows for self-reflexive commentary. Clarke is able, through her Playwright, to nod to Stoppard for his rewriting of this same story. Close to the end of the play, the Playwright rails at the Actor:

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[163] Margaret Clarke, *Gertrude and Ophelia*, in *Theatrum*, #33, April/May 1993, S9.

[164] Ibid., S13.

[165] Susan Mosher Stuard, "A New Dimension? North American Scholars Contribute Their Perspective." in *Women in Medieval History and Historiography*, Edited by Susan Mosher Stuard, (Philadelphia: University of Pennsylvania Press, 1987) p. 93.

[166] Lorraine Helms, "Playing the Woman's Part" in *Performing Feminisms: feminist critical theory and theatre*, edited by Sue Ellen Case, (Baltimore, Maryland: The Johns Hopkins University Press, 1990) p.206.

> I make it my business to know my Shakespeares and my Stoppards better than all the Johns do. You'll have to, too, if you're going to be a writer.[167]

Clarke indicates to the audience familiar with *Rosencrantz and Guildenstern are Dead* that she is aware of the preceding play which also looks at Hamlet from another side. Where Stoppard developed two minor male characters, Clarke enhanced the two primary women in Shakespeare's play.

Clarke uses monologues and soliloquies in order that the characters can communicate their interpretations of events. Gertrude comments, directly and indirectly, on the state of the court and a woman's place within that court.

> [W]hen I returned from my mother's house I understood where power lay, and I filled my husband's bed with words. I filled his ears with his son every waking moment, and sometimes even when he slept. My love and my words won and he sent the boy to school at Wittenberg. The laugh of it all is that the boy thanked his father for the mercy, not me. ... How could I tell him I had won him Wittenberg with my kisses?[168]

Gertrude indicates to the audience that she is willing to play the traditional role of a wife.

The character of Gertrude is contrasted with that of the Playwright, who plays Gertrude. The Playwright is unwilling to incorporate the changes recommended either by the Actor or by John, the unseen Director.

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[167] Ibid., S14.

[168] *Gertrude and Ophelia*, S7.

> I wonder if John has forgotten that when we decided to do this, he not only agreed that I would play Gertrude, but I would be involved in the whole production. I am a professional actor, you know, and this is my play. I wrote it.[169]

These two characters, the Playwright and Gertrude, allow the play to comment on the reality in which the play takes place, as well as on female characters in theatre. These two characters portray a dichotomy on stage. The contradiction between Gertrude's compliance with her husband and king's authority, and the Playwright's rebelliousness is embodied in one actor. Clarke does not resolve this conflict in the text and, therefore, opens it up to the audience members to do so, if they wish.

Gertrude and Ophelia fulfils the fourth object of Maenad in that it raises "awareness in and ... educate[s] the public at large of the need for avenues of creative expression in theatre for women."[170] The play does so by having a woman as its author as well as containing a female author with strong views regarding female characters. Clarke, through her Playwright, tells the audience that

> Gertrude is like an ideological sponge. The crap and piss left over from shaping the play is sucked up into the Gertrude character, where we can safely feel all the disgust and contempt we want. Then we're supposed to identify like crazy with Hamlet and his pals, feeling our ever-so-neat fear and pity, because all the nasty bits have been displaced into her. Well, I'm here to tell you it's a crock. I identify with Gertrude and I don't like the bad press she's been getting.[171]

The Playwright writes *Gertrude and Ophelia* to rectify the "bad press." Clarke gives a female perspective to the action contained in Shakespeare's *Hamlet*, and Maenad stages *Gertrude and Ophelia*. The production is created in a woman-centred environment which is an avenue of creative expression for women and female characters in theatre. Many aspects of the production serve to qualify it as an example of feminist theatre.

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[169] Ibid., S2.

[170] Maenad Object #4.

[171] *Gertrude and Ophelia*, S2.

"Can one suit the action to the word if the word subverts the speaker?"[172] Lorraine Helms poses this question to her readers, and the answer in Clarke's play is to change the words so that the action can suit. Some of the main points from *Hamlet* are addressed in *Gertrude and Ophelia*, but what the audience sees and hears are the women's reactions. Ophelia's attempted abortion and Gertrude's reaction to Ophelia's death are two of the situations based in women's experience which Clarke incorporates into the world of Shakespeare's play. The following speech outlines Ophelia's search for the plant which will end her pregnancy.

> I saw some here just the other day. Where is it now? No, that is rue. We have no need of rue. And here beside this rock. Is this where I saw your sweet plant? No, here is only daisies. We have had enough of daisies. And here columbines. The world fills with the stink of daisies and columbines. Weeds, all weeds. Where is my precious bane? I need your power now. I saw you here...[173]

Gertrude's reaction to Ophelia's death is given more attention in Clarke's play than in *Hamlet*. Shakespeare allows Queen Gertrude four lines of verse, while Clarke devotes an entire scene to Gertrude's mourning.

Just as women's experience is portrayed on stage, so is women's imagination.

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[172] Helms, p.202.

[173] *Gertrude and Ophelia*, S8.

Clarke allows the audience a look into Ophelia's mind as she edges closer to madness.

> What odd words, "take leave." My senses take leave of me. My senses cannot bear to live in this silly frame. My mind is losing me. "I am your mind, Ophelia and if you do not start listening to me, I will leave you, girl." "I am your senses, Ophelia; if you offend me more with your Hamlets and your Gertrudes, I will take leave of you." "Oh I have no use for you. Leave me in peace. I never used you, so I shall not miss you." There. I make plays like my Prince. Am I not clever?[174]

Clarke allows the audience insight into the characters which may enhance or re-direct interpretations of Queen Gertrude and Ophelia in *Hamlet*. Gertrude's attempt at prayer shows the audience her lack of confidence in her own actions.

> If I knew the first misstep, when events began to turn, then I would know for what I am to blame. I did all from love. What else was I do? Sit helpless, a heap of squat, benign flesh -- as my son would have it? Never to take a hand and mend! If I had never moved the Kingdom with my love, where would he be now...where indeed. This prayer is pointless.[175]

Clarke redirects the story of Hamlet by directing the audience's focus onto the actions of the people with whom Hamlet comes into contact.

The Dolly Rockers and *Gertrude and Ophelia* both have elements that connect them directly to the intent of Maenad. *The Dolly Rockers* more overtly describes a parallel to Maenad because the characters are struggling to make music in a male-dominated field, and Maenad struggles to make theatre. *Gertrude and Ophelia* illustrates more philosophical aspects of the company. Clarke's play addresses the methods by which goals are attained. One can play by the rules set up by those in charge, as does Gertrude, or one can circumvent or subvert those rules, as does the Playwright. The characters in Clarke's play and members of Maenad all struggle with these contradictions.

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[174] Ibid., S13.

[175] Ibid., S15.

The concluding messages of the two plays are intriguing. *The Dolly Rockers* ends on some sort of a positive note, with Frankie and Honey carrying on their work as women making rock and roll. Liz, the driving force behind the band, as the drummer and as the manager, quits the music business which was making her tired and bitter. The Playwright's story of *Gertrude and Ophelia*, contained within Clarke's play, ends with Ophelia's death which, in some readings, may indicate she is unable to live in the world in which she was written. Clarke's play ends more positively, with the Actress offering to help the Playwright clean up after everyone else has left the theatre. Craig creates the need for theatre artists and musicians to collaborate, and Clarke creates a theatre in which women can work together. Maenad allows women to work in a theatre that produces work which focuses on women's experiences. Using a variety of styles and writers, Maenad's work expresses diverse views of feminism. Maenad is a place for women to work together in theatre.

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Appendix

MAENAD PRODUCTIONS THEATRE SOCIETY OBJECTS AND BY-LAWS
REVISED DRAFT NOV 7, 1992

At a general meeting of MAENAD PRODUCTIONS THEATRE SOCIETY held December 2, 1992, a revised set of objects and by-laws of the Society were approved. Following is the newly approved text:

The name of the society is MAENAD PRODUCTIONS THEATRE SOCIETY.

The OBJECTS of the society are:

1. To foster theatre centred in women's imagination and experience for the education and enjoyment of the public and the theatre community.

2. To encourage women to develop theatrical talents and skills including but not limited to writing, directing, performing, stage-managing, and designing.

3. To develop a community of persons who will support and encourage the production of exciting and original works for theatre that express *women's voices and visions.*

4. To raise awareness in and to educate the public at large of the need for avenues of creative expression in theatre for women. To continue this education through various media until such time as it can be shown that the ideas and creations of women have fair and equal representation with those of men in Canadian theatre.

5. To develop and produce these new works for theatre in a manner that fosters dynamic collaboration among all creative contributors, *female and male.*

6. To encourage a process in all our undertakings that is primarily collaborative and open ended as opposed to hierarchical and administrative.

7. To cast our productions as much as possible in a nontraditional manner using the best person for the role regardless of race.

8. To develop an instructional program for schools in conjunction with existing educational curricula.

9. To offer seminars, workshops and group discussions by people outside and within the Society who are either concerned with *issues of gender* and/or expert in the writing and production of new theatre works.

10. To sponsor social and fundraising events in keeping with the objects of the Society.

11. To aid other groups concerned with various aspects of *social* consciousness through the provision of free or low cost creative presentations that demonstrate *new perspectives with regard to gender.*

Note on Objects: Objects a) through i) have been omitted. These were objects originally adopted wholesale from the form provided by the Province which never had anything to do with Maenad specifically. Objects 1. and 2. above are new. Objects 3 through 11 were substantively approved at the May 7, 1990 general meeting of Maenad; changes are indicated by italics, and most replace the phrase "feminine vision." Oth changes are the reversal of "male" and "female" in 5 (formerly 3) and th omission of the phrase "in keeping with the feminine mode of consciousness" from 6 above (formerly 4).

MAENAD PRODUCTIONS THEATRE SOCIETY BY-LAWS

Note: Substantive changes to what follows are italicized. Other changes are format, numbering, capitalization, and other minor editorial change The relevant old by-law number(s) follow each by-law.

1. MEMBERSHIP fee, if any, in the Society will be determined by the members at a general meeting. *Any person who supports the objects of the Society may become a member by paying the membership fee. Alternative conditions for membership may be determined at a general meeting.* (1) Note: Omitted is the requirement for membership of vote by Society members and the requirement of residenc in Alberta.

2. Any member wishing to WITHDRAW FROM MEMBERSHIP may do so upon a notice in writing to the Board. If any member's fees are in arrears for any year, such member will be automatically suspended at the expiration of *three* months from the end of such year. Upon a two-thirds vote of all members of the Society in good standing, *or a unanimous vote of the Board of Directors*, any member may be EXPELLED FROM MEMBERSHIP or denied renewal of membership for actions contrary to the spirit of the Society expressed in its objectives and by-laws. (2 and 2a)

3. The BOARD OF DIRECTORS, will, subject to the by-law or directions given it by majority vote at any meeting of the Society properly called and constituted, have full CONTROL AND MANAGEMENT of the affairs of the society. (5) *Outgoing directors will offer support to incoming directors during transfer of responsibilities.*

4. The PRESIDENT *will prepare and forward the agenda for all meetings* of the Society and of the Board and preside at such meetings. In her or his absence the VICE-PRESIDENT will preside. In the absence of both, a Chair may be chosen at the meeting. The President will be ex officio a member of all committees. *The President will also be respnsible for forwarding the Annual Report to Alberta Consumer and Corporate Affairs.*(3)

5. MEETINGS OF THE BOARD will be held as often as may be required, but at least once every three months, and will be called by the President. A special meeting may be called on the instructions of any two Directors provided they request the President in writing to call such meeting and state the business to be brought before the meeting. Meetings of the Board will be called by ten days' notice in writing mailed to each Director or by three days' notice by telephone *or on a schedule agreed upon at a prior meeting, provided that any absent Director is given due notice of the scheduled meetings.* ("Director" means any member of the Board of Directors, including officers and ex officio members. "Officer" means President, Vice-President, Secretary or Treasurer.) (5)

6. *40% of the* Directors will constitute a QUORUM, and an EXTRAORDINARY MEETING may be held without notice if a quorum of the Board is present; however, any business transactions at such meeting will be ratified at the next regularly called meeting of the Board or they will be null and void. (5)

7. *A DIRECTOR who misses three consecutive Board meetings MAY BE REMOVED from the Board on a 2/3 vote of the other Directors.* (new)

8. The SECRETARY will keep accurate minutes of all meetings of the Society and of the Board. In *her or his* absence, the minutes will be taken by another Director chosen at the meeting. The secretary will have charge of all correspondence of the society and be under the direction of the President and the Board. The secretary will also *be responsible for ensuring that a record of the Society is kept, including correspondence and appropriate memorabilia such as programs, brochures and posters, from each production.* (6 and 7) Note: Omitted responsibilities--"send all notices of the various meetings as required," "keep a record of the members" and "collect and receive the annual dues or assessments levied" are transferred to President or Treasurer. Also omitted is "charge of the Seal," now shared among the officers.

9. The TREASURER will receive all monies paid to the society and will be responsible for the deposit of same in whatever bank the Board may choose. She or he will properly account for the funds of the society and keep such books as may be directed. *The Treasurer will collect and receive the annual dues or assessments levied and keep a record of the members of the Society and their addresses. She or he* will present a full detailed account of receipts and disbursements to the Board whenever requested and will prepare for submission to the Annual Meeting a statement duly audited as hereinafter set forth of the financial position of the Society and submit a copy of the same for the records of the Society. (8)

10. *The artistic work of the Society may be organized collaboratively or by an ARTISTIC DIRECTOR OR DIRECTORS appointed by the Board. The Artistic Director(s) (or if there is none, one member who is actively engaged in the Society's artistic planning, hereafter designated by "Artistic Director,") will be ex officio and voting member(s) of the Board.* (new)

11. *Any of the officers of the Society--President, Vice-President,* Secretary, *or Treasurer--or the Artistic Director* may have custody of the SEAL of the Society. For legal purposes, the Seal will be authenticated by the signature of *one of the officers or the Artistic Director.* (6)

12. *The VICE-PRESIDENT will be responsible for grant applications, assisted by the Treasurer and the Artistic Director. She or he will ensure that follow-up correspondence is sent as required.* (new)

13. The books, accounts and records of the Treasurer will be AUDITED at least once each year by a qualified accountant or by two members of the society elected for that purpose at a general meeting. A complete and proper audited statement of the standing of the books for the previous year will be submitted at the Annual General Meeting of the society. The fiscal year of the Society will be *SEPTEMBER 1 to AUGUST 31.* (9)

14. The BOOKS AND RECORDS of the Society, including MINUTES AND MEMBERSHIP records, may be inspected by any member of the society at the Annual General Meeting, or at any time upon giving reasonable notice and arranging a time satisfactory to the officer or officers having charge of same. Each Director will have reasonable access to such books and records. (10)

CRITERIA FOR MAENAD JURORS, 1992

NECESSARY CONDITIONS:

1. It is technically feasible for Maenad to produce.

2. It is not sexist, racist, or homophobic.

3. The proposer agrees to collaborative involvement in the production.

4. The proposer agrees that it is appropriate that Maenad's production be designated the premier full production. (There may have been a previous workshop, Fringe show, student production, etc.)

Note: Conditions 3 & 4 suggest an interview with the proposer before the final decision is made. Next year's Call for Proposals could specify that he submission include the proposer's vision of the collaborative process and also ask for assurance that it would be the premier full production. Condition 1 will be determined by Maenad's Artistic Director, Alexandria Patience, who will meet with the jury in an advisory capacity.

CRITERIA TO WEIGH IN JUDGING PROPOSALS:

	Weight
1. Woman-centered a. strong roles for women onstage & off (e.g. director, writer) b. feminine / feminist vision	up to 35
2. Artistic merit	" " 25
3. Innovation	" " 20
4. Local voice	" " 10
5. Strong team to bring to production	" " 10
Bonus points for any proposer who has been involved as a shareholder in at least 3 Maenad productions	+20

Conditions and criteria reflect Maenad's vision, its mandate and practice. Bonus points aim to encourage participation in Maenad's productions and to recognize success in Maenad's collaborative style of work.

MAENAD THEATRE FACT SHEET

OUR MANDATE

Maenad Theatre is a Calgary based woman-centered company which promotes women's vision through exciting and dynamic new works for theatre.

OUR NAME

Maenads were an ancient order of women who held wild ceremonies in honour of Dionysos. Today Dionysos is chiefly remembered as the god of wine but in ancient times he was equally honoured as the god of theatre. The connection between Maenads and theatre is seldom drawn. Their reputation is for running wild and tearing things apart but their sacred mountain dancing and their songs of worship were the foundation for Greek theatre.

OUR WORK

Since it was formed in 1987, Maenad has produced many premieres of plays by women and provided strong roles for women that go against the usual stereotypes.

Nov 30 - Dec 19 1993

New Voices! Fem Fest and *The Cabaret* Included *Rubber Neckin'* by Carmen Stockton, *Bone Deep* by Cynthia Wells, *Through My Eyes* by Mia Blackwell, *Reclaim* by Michelle Thrush and many other collaborative performances by women from across Canada.

October 7 - 23 1993

Another Saturday Night by Nancy Cullen is a karaoke musical of homo & hetro love. Dir: Charlotte Lee

April 29 - May 15, 1993

Dance Me Born by Alice Lee shows how a fragmented people begin to heal themselves through ritual and dance. Dir: Robin Melting Tallow & Amethyst First Rider

Feb 25 - Mar 13 1993
Bluto by Jill Swartz, a dense multifaceted view of a woman's life. Dir: Alexandria Patience

Oct 20 - Nov 7, 1992
New Voices/Fem Fest and *The Cabaret*. Maenad's first annual festival to encourage new works by women. Included *Landlady and Tenant* by Jay Blue and *Mothers and Daughters* by JoAnne James and many performance pieces by women from across Canada and from many other countries.

April 16 - May 2, 1992
Mother Tongue by Cheryl L'Hirondelle and Alexandria Patience. A performance work that explores two cultures.

Jan 30 - Feb 15, 1992
Gertrude and Ophelia by Margaret Clarke, a feminist revisioning of Hamlet's women. Dir: Joyce Doolittle.

Nov 13 - 17, 1991
Breaking the Surface. An International Interactive Festival/Conference of Women, Theatre and Social Action and *The* First *Cabaret*. (Co-hosted with the University of Calgary.)

Feb 21 - Mar 16, 1991
Oct 31 - Nov 16, 1991
Aphra, by Nancy Cullen, Alexandria Patience and Rose Scollard. The last intrigue of 17th Century playwright Aphra Behn. Dir: A Patience.

May 1 - 18, 1991
Bete Blanche/Tango Noir by Rose Scollard. Shifting dreamscapes where women gain self knowledge. Music by Kevin Labchuk. Dir: Gerri Hemphill.

October 4 - 20, 1990
Gone Tomorrow by Nancy Cullen and Rose Scollard, three monologues that explore three different women's stories. Dir: Charlotte Lee.

June 2 - 18, 1990
Firebird , by Rose Scollard. Dir: A Patience

October 19 - Nov 4, 1989
Forever There, by Nancy Cullen. An allegorical and comic exploration of the effects of escapist Romances. Dir: Kathleen Foreman

June 14 - July 1, 1989
13th God, by Rose Scollard, music by Kevin Labchuk. Dir: Brenda Anderson.

June 1988
The Waitresses, by N. Cullen. Dir: A Patience.

Aug 1988
Tango Noir by R Scollard. Dir: B Anderson.

Aug 1987
Metamorphoses I & II Dir: Sandra McNeill.

BEYOND MAENAD

Gone Tomorrow and *Metamorphosis I* were adapted as radio plays for CBC's Studio 92 and Vanishing Point. *Aphra* was published in THEATRUM Sept 1991, was produced by City Theatre in Victoria in Feb 1992 & in the spring of '94 *Aphra* will be available in a British anthology of plays by women edited by Lizbeth Goodman & published by Nick Hern. *Gertrude and Ophelia* was published in THEATRUM April/May '93

MAENAD

MAENAD CALL FOR PROPOSALS

Maenad Theatre invites proposals for our 1994/1995 season.
We cannot fund your production, but we can, hopefully,
offer you a safety net of the following:

1. A paid-for performance space,
in the event that your production revenues fall short.
2. Networking.
3. Publicity.
4. Self-empowerment

Maenad Theatre is a woman centred company which promotes feminine visions through exciting and dynamic NEW WORKS for theatre. If you have a project in line with this vision, feel that you are willing to work collaboratively and if you are willing to assume the responsibility for realizing your production, then please contact MAENAD for more details on both our company and the selection process before you submit your proposal to:

1994-1995 Season Proposals,
MAENAD THEATRE,
Box 4642, Station C,
Calgary, AB.
T2T 5P1

MAENAD is also accepting proposals for NEW VOICES/FEM FEST '94, a festival event to encourage:
-new playwrights of all ages
-a larger representation of minorities
-new forms of performance.

Please make your proposal as detailed as possible
and state whether you are willing to be considered for season, festival or both.

FALL 1995
News for Members of Maenad Theatre

MAENAD Newsletter

A woman centered theatre company producing original works for theatre.

The Inside Story

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From the Artistic Director...

Well, here we are again at that juncture between the season just past and the up-coming one. It's an interesting exercise to look back on the past seasons work- our successes and our failures- just as we are moving our focus to the new work about to be presented. **Maenad** just keeps growing, with or without money. Our full and exciting year kicked off with **Oldest Woman in the World** by Giséle Villeneuve and directed by Gail Hanrahan. **Shea of the White Hands** saw the return of Rose Scollard's work to the **Maenad** season and of course there was the all out marathon- **New Voices /Fem Fest** with **Fall of the Pomegranate** by Mariette Sluyter, **Always A Bridesmaid** by Dayna McLeod, Bradford Uphill & Brigitte Rondeau,
S& M (sex & marriage) by Dayna McLeod, **I Want To Be A Sunshine Girl** by Dayna McLeod & Bradford Uphill, **Eve's Perfect Apple** by Michelle Wong, **Wound-a-bout** by Linda Delaney, **A Safe Place** by Carolyn Day, **Digs: Views and Spews** by All Nations Theatre, **Dog's Diary** by Pamela Boyd & Laurie Montemurro, **Myopic** by Nancy Cullen, **Goldilocks** by K-PTEL Tales and **THE Fem Fest CABARET** with **Shawna Dempsey & Lorri Millan**, Calgary's All-Women bands **maud** and **GASP!** and stand-up comedy hot from the **Just For Laughs** Festival in Montreal- **Elvira Kurt.**

Now, if you missed all of that Then All I Can Say Is " Get it together this year"

Alex

Maenad Board of Directors

President:Georgette Paré
Community Liaison: Alexandria Patience
Vice President:Susan Bennett
Secretary:Stuart McKinnon
Treasurer:Lynn Moen
Production Liaison:Teresa Cook
Membership:Rosanna D'Agnillo
Marketing: Linda McCloud Bondoc

MAENAD MOVES & MAENAD SHAKES

A New Theatre

This year we'll be performing out of **The Secret Theatre** (if it's still called that once the renovations are done) on the +15 level at the Centre for the Performing Arts. After a long history with the Pumphouse we have made the decision to move to a central location which will be more accessible and safer for those who don't have cars. One Yellow Rabbit - the mother company of The Secret Theatre-is renovating the space to seat an audience of approximately 200 and the first show of our season will be the first to be seen in this new theatre.

Yes, big changes and chances are being taken this year - which will hopefully mean we will have a chance of making money for the artists who work with us (a harder and harder thing to achieve in this political climate) and reaching a larger audience. It's certainly going to be a very different atmosphere from the Pumphouse but we hope that you will not only support us in this decision but talk to friends and

Cont pg 2

MAENAD MOVES...

Cont.

colleagues about our move and actively encourage them to check us out at our **Brand New Theatre**. The plans for the renovations include an adjoining bar/lounge (Hey, no more battling with the voracious Storybook clientele!) There are going to be as-yet-unthought-of benefits to the move, you'll see.

A New Office:

We are also moving into an office in The Old "Y" Centre for Community organizations by the Beltline "Y" at #200-223 - 12 Ave. SW. Yip, Yip, Yippee! Now we need office stuff: desk, chair, computer (Mac) & printer, filing cabinets, bankers boxes - you know- all that kind of office stuff. If you've got something we could use give us a call at 276-1558. We don't have a ton of room but we'll consider ourselves very lucky if we're in the position of having to turn something down.

For The Uninitiated:

Maenads were an ancient order of women who held wild ceremonies in honour of Dionysos.

Their sacred mountian dancing and their song of worship, the diathyramb, were the foundation of Greek theatre.

Today, Dionysos is chiefly remembered as the god of wine, but in ancient times he was equally honoured as the god of theatre.

And now Maenad Theatre presents
The 1995-96 Season
Opening in the Newly Renovated Secret Theatre in the Centre for the Performing Arts

---

October 13-28 1995

THE COCOA DIARY

by Suzette Mayr, Nicole Mion, Alexandria Patience & Sandi Somers

Lies, lies, everywhere you look the world is telling lies ... we won't.

The Cocoa Diary is an interdisciplinary collaboration between four Calgary-based artists: Suzette Mayr is a writer/ performer whose first novel, *Moon Honey* is scheduled for publication in September '95, Nicole Mion is a dancer/ choreographer who is a founding member and co-director of Springboard Dance, Alexandria Patience is a performer/ director/ writer and the Artistic Director of Maenad Theatre and Sandi Somers is a film maker/ designer who was a collaborator in the installation *Fantasmagoria: Sexing the Lesbian Imaginary.*

Early December 1995

The Christmas (Alternative) Cabaret

We're cooking up something a little ... different!

March 8-23 1996

NOW LOOK WHAT YOU MADE ME DO

by Marie Humber Clements.

You have to look at violence from all sides before you can understand why it keeps happening... especially when its happening all around you.

> **" He took the bible off the shelf, the King James version, placed it in his hand... a matter of serious ritual and he swore on the bible he was going to kill me. After three hours of Billy Graham I said, "Just shut up and do it" please, please, please."**

Marie Humber Clements, an ex-Calgarian, works as an actress/ writer in Vancouver. Now Look What You Made Me Do has received readings at the National Arts Centre & The Playwrights' Center, Minneapolis. Marie was most recently seen in Dry Lips Oughta Move to Kaspaskasing at the Arts Club Theatre, Vancouver.

April 30-May 18 1996

THE CABARET & NEW VOICES/FEM FEST

This years Festival is going to kick off with THE CABARET and it will continue to kick butt through to the closing night performance Party. NEW VOICES/FEM FEST is the new playwrights festival of women's theatre sponsored by Maenad Theatre. This annual event was established to encourage new works by women of all ages and minorities, as well as new forms of performance and to showcase established performers. The festival is an opportunity to see exciting new work and talent.

From the Board

From the President

What a year! What a Board! This year we've met a lot of life! Life has been good. Moving, growing, building, living, dying, and MOVING!

YES, MOVING! Our new fall venue will be the Centre for the Performing Arts. See us there and come alive!

Georgette Paré
President

• • • • • • • • • • • • • •

Hi! My name is Rosanna D'Agnillo and I'm the Director of Membership. I got hooked on Maenad five years ago as a fan and now I'm in second year as a member of Maenad's funky, dynamite board. Working with Maenad has been a very exciting introduction for me into the feminist theatre community. As the only feminist theatre company west of anything, it is very important for me to help keep Maenad strong and growing.

As Director of Membership, it's my job to pester you for money. You know those letters you get asking you to subscribe or the ones thanking you for having done so already? They're from me! I also keep track of how many members there are and stuff like that so that Maenad can better network with the feminist community. I also represent Maenad on the board of *Women Looking Forward*, Calgary's umbrella feminist organization.

During the 1994-95 season, Maenad attracted 55 members and 6 subscribers and this year, we're hoping to interest many more people in showing their commitment to Maenad in this way. And since plugging the infinitesimal joys of being a Maenad is what I do, I might as well use some of my space in this newsletter to convince you to purchase a membership or subscription.

A $10 membership means:

- you get $2 off the regular price of admission by showing your card at the box office!!
- you are supporting Maenad's work!!
- you receive our newsletter and notice of our up-coming events!!
- you can vote at our annual general meeting on Board Membership and participate in decision making on Maenad's future directions!!

cont.

A $50 subscription gets you all of the above plus four admissions to our two mainstage productions and four admissions to **Femfest.** You can use the admissions in any combination you want, e.g. to bring you and three friends to a mainstage production or to go yourself four separate times, or… (you get the picture). I must say, this is an amazingly super deal because each admission, with a subscription costs you $5 instead of the regular price of $12.

So, go ahead! Take the plunge! Join our Maenadic throng by filling out the membership form on page four of the newsletter. Just send it, along with you payment to:

Maenad Theatre
Box 4642, Stn. C
Calgary, AB
T2T 5P1

or phone
(403) 276-1558

Your support is vital to our continued survival! Have a jolly summer and I hope to see you all at our first production of the season.

Roseanna D'Agnillo
Director of Membership

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> "The kind of woman centered theatre rarely offered by mainstream companies"

CALLING ALL MAENAD MEMBERS: ANNUAL GENERAL MEETING

MAENAD'S Annual General Meeting will be held:

September 30, 1995
3 p.m. at Georgette Paré's
1111 Premier Way S.W.
Calgary, AB.

All members are urged to attend and vote on Board positions and any other matters under consideration. You can buy memberships/ subscriptions at the door. So, if you've been thinking of getting involved this is your opportunity.
Please RSVP by September 23 by phoning Maenad at 276-1558.
See you there!

Calling all artists, poets, writers, performance artists:

Maenad is looking for new work to show case in New Voices/Fem Fest '96. Anyone with work they would like to have considered please contact:

Alexandria Patience, Artistic Director
Maenad Theatre
PO. Box 4642, Stn. 'C'
Calgary, AB. T2T 5P1
Ph. 276-1558

What a Deal!

Maenad prices remain the same this year! Yes, even with our new venue, our prices are still:

- •$50 for a subscription
- •$12 regular
- •$8 students, seniors and unwaged

And if you come on 2-for-1 **Wednesday** or **Sunday**, you can save even more. On those days, you and a friend can enjoy the performance for $12- the price of **one** regular admission.

Don't let a deal like this pass you by - innovative, women-centered theatre for less than the cost of a movie.

Board Spotlight

Throughout this season we'd like to introduce our readers to Maenad's board through this special feature in our newsletter. This is an opportunity for our readers to find out about the people who make Maenad productions happen.

In this issue we'd like you to meet **Teresa Cook** , Maenad's Production Liaison. This is her second year in a position that some might describe as controlled chaos. It's Teresa's job to make sure information is kept flowing between the Maenad board, production teams and theatre management. She brings production problems- like staging difficulties or special technical requirements- to the board for advice and direction. No matter what the issue, Teresa makes sure that Maenad's board has the information they need to make the right decision.

But that's only the official part of her job. In reality, Teresa's work often expands far beyond that of communicator and problem solver.

When Maenad assumes the producer's role for a production, for instance, Teresa can find herself functioning as technical director and/or producer and/or gopher in addition to her regular duties as Production Liaison.

Understandably, Teresa says her biggest challenge is in finding the time to wear all of the hats that come with the position of Production Liaison. But by drawing on seven plus years experience as an actor, theatre technician and producer, she meets the challenge and helps to see that the productions on Maenad stage are of the high quality that Maenad audiences have come to expect.

As Maenad takes up its new residence in the Centre for the Performing Arts, Teresa envisions bigger and better productions for the 1995-96 season. And she anticipates new challenges in mounting productions in the new, larger space-challenges she looks forward to meeting in the new season.

MAENAD MEMBERSHIP FORM

Name ____________________
Address ____________________
____
Phone ____________________

Will you subscribe? become a member? donate?
Would you like to donate your time and talent to
publicity? front of house? box office?
set and costume design? backstage work?
other? ____________________

Please return to Maenad Theatre, PO Bo4642, STn. 'C', Calgary, AB. T2T 5P1

Production Record for Maenad

Information for this record is taken directly from the programs for the productions listed here. The programs are available from Maenad. The participating individuals are named in no particular order.

1987 August 19: *Metamorphoses I & II*
  Director: Sandra McNeill
  Writer: Rose Scollard
  Designer(s): Sandi Somers
  Stage Manager: Kaycy Jolayne
  Assistant Stage Manager: Danny Jennett
  Sound Effects: Lorne Pancratz
  Performer(s): Alexandria Patience-Thom, Barbara Campbell-Brown, John Poulsen, Sandra McNeill

1988 June: *The Waitresses*
  Writer: Nancy Cullen
  Director: Alexandria Patience
  Songs and Music: Ann Loree
  Designer: Sandi Somers
  Performers: Anne Loree, Christina Willings, Cheryl Koprek (who became Cheryl L'Hirondelle)

1988 September 20 - 24: *Tango Noir*
  Writer: Rose Scollard
  Director: Brenda Anderson
  Stage Manager: Nancy Cullen
  Music: Kevin Labchuk
  Choreographer: Susan Laing
  Portrait Artist: Bruce Pashak
  Lighting Consultant: Sandi Somers
  Designer(s) costumes: Lillian Messer
  Producer(s): Alexandria Patience, Rose Scollard, Performer(s): Alexandria Patience, Brian Jensen

1989 June 14 - July 1: *13th God*
  Writer: Rose Scollard
  Director: Brenda Anderson
  Music: Kevin Labchuk
  Designer Costumes and Set: Kevin Smith
  Designer Lighting: Sandi Somers
  Stage Manager: Betty-Lou Hushlak

Assistant Director: Jim Leyden
Mask-Maker: Randall Fraser
Sound Technician, Assistant Stage Manager: Charlene Minifie
Set Construction: Roderick Miller Tait
Costumier: Lillian Messer
Performers: Kim Cayer, Karen Kay Craig, Andy Curtis, Grant Linneberg, Alexandria Patience, Christopher Youngren

1989 October 19 - November 4: *Forever There*
Writer: Nancy Cullen
Director: Kathleen Foreman
Designer: Sandy Somers
Production Manager: Alexandria Patience
Stage Manager: Deanne Lombardeas
Technical Director: Ralph Christofferson
Technician: Kathy Dodd
Soundscape: Vanessa Valdes
Choreographic Consultant: Nicole Mion
Performers: Mariette Sluyter, Brian Jensen, Barbara Gates Wilson

1990 June 7 - 23: *Firebird*
Writer/Assistant Director: Rose Scollard
Director: Alexandria Patience
Performer(s): Shaun Fry, Brian Jensen, Jeff McGrail, Nicole Mion, Alexandria Patience, Tania D. Sablatash, Trina Rasmuson
Designer(s) costumes and set: Heather Kent
Choreographer: Nicole Mion
Designer(s) posters and mask maker: Geoffrey Gerwing
Stage Manager: Susan McNair
Assistant Designer(s)/Technician(s): Elisa Filippetto
Designer(s) Lighting: Bill Torrie
Producer(s): Nancy Cullen
Technician(s): Mark Washeim, Martin Brock, Marion Grove.

1990 October 4 - 20: *Gone Tomorrow*
Writer: Nancy Cullen and Rose Scollard
Director: Charlotte Lee
Performer(s): Alexandria Patience
Designer(s) set and costumes: Elisa Filippetto, Charlotte Lee, Alexandria Patience
Stage Manager: Elisa Filippetto
Designer(s) Lights: Charlotte Lee
Designer(s) poster and program: Laraine Arsenault
Technician(s): Mark Washeim.

1991 MAY 1 - 18: *Bete Blanche/Tango Noir*
Writer: Rose Scollard
Director: Gerri Hemphill
Music: Kevin Labchuk
Performer(s): Alexandria Patience, Don Enright
Assistant Director and Designer(s) set and lights: Sandi Somers
Choreographer: Nicole Mion
Designer(s) costume: Lillian Messer
Stage Manager: Ron Clark
Technician(s): Steph Kelemen
Designer(s) poster and program: Laraine Arsenault
Set construction: Deanne Loubardeas
Set Paintings: Janet Turner
Producer(s): Nancy Cullen
Box Office: Jane DeGama
Publicity: Tania Sablatash
Photography: John Dean

1991 February 21 - March 16: *Aphra*
Writer: Nancy Cullen, Alexandria Patience, Rose Scollard
Director: Alexandria Patience
Performer(s): Nancy Cullen, Alison Whitley, Catherine Myles, Designer(s) costumes: Lizzie Wattie
Designer(s) lights and set: Sandi Somers
Designer(s) poster and program: Laurie Arsenault,
Stage Manager: Steph Keleman,
Technician(s): Howard Blake,
Assistant Director: Colleen Craig
Publicity: Sandi Losching and Sharon Steves
Music: Wim Mertens and Michael Nyman

1991 October 31 - November 16: *Aphra* was remounted with changes in production staff listed below.

Performer: Tanya Lukenoff in place of Nancy Cullen
Designer costume(s): Deanne Loubardeas
Designer program and poster: Mark Washeim
Stage Management Team: Darcy Foggo and Caroline Russell-King Technician: Ron Clark
Box Office: Jane DeGama

1991 November 13 - 17: Breaking the Surface; an International Interactive Festival/Conference of Women, Theatre and Social Action. Co-hosted with the University of Calgary.

1st *Cabaret*

1992 January 30 - February 15: *Gertrude and Ophelia*
Writer: Margaret Clarke
Director: Joyce Doolittle
Designer(s): Sandi Somers
Performer(s): Barbara Campbell-Brown, Donna Larson, Trevor Schmidt
Producer(s): Rena Cohen, in association with Mary Lynn Cloghesy, Carol Savery
Technician(s) lighting: Michael Park
Music and Sound Effects: Quenten Doolittle
Production Manager: Gerri Hemphill
Stage Manager: Trisa Befus
Assistant Stage Manager: J.P. Buijs
School Liason: Susan Stone-Blackburn
Box Office Liason: Rose Scollard
Box Office Co-ordinator: Jane DeGama
Promotions Co-ordinator: Anne-Marie Spiess
Designer(s) Graphics: Coleen Cloghesy
Photography: Liz Lee

1992 April 16 - May 2: *Mother Tongue*
Writer:Director:Performer(s): Cheryl L'Hirondelle and Alexandria Patience

1992 October 20 - November 7: *New Voices/Fem Fest* and 2nd *Cabaret*

Landlady and Tenant
Writer: Jay Blue
Director: Lawrence Lefebvre
Performer(s): Susan Belford, Randy Birch
Technician(s): Rebecca Burge, Kim O'Reilly
Designer(s) set: Witek Wisniewski
Technical Director: Lance Olson
Stage Manager/Sound: J.P. Buijs

Mothers and Daughters
Writer: JoAnne James and All Nations Theatre
Director: Duval Lang
Performer(s): Shole Alemi, Jill Ho-You, Lauren Mazuryk, Lynn Raizada, Rachel Wild
Technician(s): J.P. Buijs

The Tit Show: Women look at their breasts
Generic Theatre

Writer/Performer(s): Giovanna Carrubba, Pamela Finlayson, Sue Huff
Director(s)/Designer(s)/Writer/Performer(s): Eileen Sproule
Designer(s) sound: Dave Clarke
Artwork on set: Marie Schleppe
Technician(s): Deanne Loubardeas, Robin Eriksson

Also included in Festival Shorts were:
The White Room, Performer/Choreographer: Krysten Blair
Down All My Days, Writer/Performer(s): Pat Benedict
Looking for Africa from *The Road Home*
Performer(s): Cheryl Foggo
Stand Up Comedy
Performer(s): Cory Mack
The Guitar and Voice of Music/Performer(s): Jeanne Rokosh
Masquirx Performer(s): Betty Poulsen, Kathleen Foreman

Cabaret included:
Performer(s): Shawna Dempsey, Lorri Millan, Zucchini Mama, Nancy Cullen, Joni Brent, Hiroko Tamano, Myra Davies and Gudrun Fut, Jill Swartz, Alice Lee, Ali Riley, Alexa Wright, Joanne Bristol, Sherry Kozak
Technician(s): Pattie Harvey, Ron Clark.

1993 February 25 - March 13: *Bluto*
Writer: Jill Swartz
Director: Alexandria Patience
Performer(s): Gail Hanrahan, Coral Larson Thew, Coral Melting Tallow, Jane Husak, Mary-Jean Uszy
Music: Chantal Vitalis, Diane Couch, Lori Kennedy,
Musical Collaborators: Laura Jackson, Christina Willings, Chantal Vitalis, Lori Kennedy
Stage Manager: Teresa Cook
Designer(s) lights: Craig Hansen
Designer(s) costumes: Lizzie McGovern
Choreographer: Nicole Mion
Publicity: Alexandria Patience, Mark Washeim, Jill Swartz
Designer(s) program: Mark Washeim
Media Contact: Anne Marie Spiess.

1993 April 29 - May 15: *Dance Me Born*
Writer: Alice Lee
Director: Robin Melting Tallow and Amythest First Rider
Designer(s): Maria Muszynski
Performer(s): Michelle Thrush, Shane Cunningham, Beverly Latham, Jack Locke, Jean Whitford, Hayden Melting Tallow, Steven Gin, Mervin Good

Eagle, Jennifer Melting Tallow, Fred Eagle Tail, Henrietta McGregor, Laurie Okemow
Technician(s): Cathy Murray
Stage Manager: Steve Pushi
Sound: John Sherrington
Lights: David Bears
Crew: Rose Scollard
Publicity: Debbra Mikaelson
Box Office: Maria Muszynski
Designer(s) poster and program: Fred Holliss
Producer(s): Coral Larson Thew

1993 June 23 - 26: *A Recital: E. Pauline Johnson, Proud Patriot and Poet*, A benefit for the Woman's Voyager Canoe Team, Calgary Canoe Club
Writer: Betty Donaldson
Performer(s): soprano Imali Perera, Tom Symington, Robin Melting Tallow, Jennie Paine
Producer(s): Coral Larson Thew
Music composer: Larysa Kuzmenko
Music composer: R. Murray Schafer

1993 October 7 - 23: *Another Saturday Night*
Writer: Nancy Cullen
Director: Charlotte Lee
Stage Manager/Designer(s) lights: Ron Clark
Assistant Stage Manager/Technician(s): Liese McDonald
Choreographer: Catherine Walker
Producer(s): Alexandria Patience, Nancy Cullen
Publicity and promotion: Rose Scollard
Box Office: Donna Tunney
Designer(s) poster and program: Mark Washeim
Specialty set painting: Dorothy Debiche (Studio Maya)
Performer(s): Rae Ellen Bodie, Suzette Mayr, Keven McGugan, Laura Parken, Alan Van Sprang, Mary-Jean Uszy
Music: 'Popular' Music.

1993 November 30 - December 19: *New Voices/Fem Fest* and 3rd *Cabaret*
Producer(s): Alexandria Patience
Technical Director/Stage Manager: Teresa Cook
Designer(s) lights: Sheena Ross
Lighting: Liese McDonald
Publicity: Rose Scollard, Donna Tunney, Katrin Bowen
Designer(s) programme and posters: Mark Rose Washeim
Box Office: Maggie Freeman

Rubber Neckin'
Writer: Carmen Stockton and Sandi Somers
Performer(s): Carmen Stockton

Bone Deep
Writer:Choreographer:Performer(s): Cynthia Wells
Assistant Stage Manager/videographer: Lisa Trofimova
Sound Recordist: Marc Pearce
Set and Costumes: Sigrid Dale and Cynthia Wells
Doll construction: Jody Watson
List: Vicki Watson
Production Stills: James Shephard

Everything you always wanted to know about ~~sex~~ gender (but were afraid to ask)
All Nations Theatre
Performer(s): Brooke Barrett, Bazz Boudreau, Kristinna Cabalde, Helen Farmer, Charlotte Ficko-Blean, Elizabeth Ficko-Blean, Scott Hames, Lydia Harris, Greer Hendrickson, Debbie LaMonte, Jennifer MacLean, Jared Morrison, Scott Robert, Paulo Veronese
Facilitators: Richard Campbell and Sheila Pinkerton
Sound Designer(s): Heidi Oldnyski
Original Co-facilitator: Georgette Pare

One Quick Phone Call
Director/Performer(s): Kelly Daniels

Summer Solstice: Roll Over Strindberg
Writer: Georgette Pare with Vince Callaghan, Jennifer Holder, Danita Malone
Director/facilitator: Georgette Pare
Performer(s): Vince Callaghan, Jennifer Holder, Danita Malone
Technician(s): Isabelle Ammirati
Stage Manager/Designer(s)/sound and lights: Heidi Oldnyski

Calipers
Writer/Performer(s): Carol Thorpe

Reclaim
Writer/Director/Performer(s): Michelle Thrush

Through my Eyes
Writer/Performer(s): Mia Blackwell
Director: Joyce Doolittle

Egg
Choreographer: Lucinda Neufeld
Performer(s): Trina Rasmuson
Designer costumes: Lorie Sobkowich
Painter: Jocelyne Soubliere
Composer: Kelly-Marie Murphy

Cabaret
Shawna Dempsy and Lorri Millan with Mermaid in Love, MasQuirx and the Gorgon Sisters (Kathleen Foreman, Alexandria Patience and Ronald Charmichael),
Hiromi Goto & Suzette Mayr,
vis a vis,
Leslie Feist,
Intra Venus (Dance Improv with Krysten Blair, Tate Shimozawa, Kathi Jo Kass, Shelly Tognazzini, Robin Szuch)
Comedy Improv with Kathleen Foreman, Rebecca Northan and Zack Quinn
Technician(s): Pam Nichol, Eileen Thorne, John Bent Jr., Colin Cooper, Beth Grier, Chris Sprague, Trevor Mahovsky, Andrea Hansen, Morice Weatherby, Stuart Seupersad, Sue Swan, Pritha Singh.

1994 March 5: *Laudes Matris: "Praises of the Mother"*
Composer: Marcia Jenneth Epstein
Choreographer: Lucinda Neufeld
Producer(s): Brain Hades
Choir Director: Dawn Johnson
Artist: Dorothy Debiche
Printmaker: Pat Seifert

1994 March 10 - 26: *The Dolly Rockers*
Writer: Colleen Craig
Director: Alexandria Patience
Designer(s) sound: Heidi Oldnyski
Designer(s) lights: Sheena Ross
Designer(s) costume: Lizzie McGovern
Performer(s): Gail Hanrahan, Mary-Jean Uszy, M.J. McCann, Leslie Feist, Skye Matheson, Fred Holliss,
Musicians: Toby Connolly, Aysim Parkan
Technician(s): Craig Hansen (Lights), Simon Carter (sound)
Publicity: Rose Scollard, Oren Lupo, Amanda Dawson
Programmes and Posters: Mark Rose Washeim
Box Office: Nancy Cullen
Photographer: David Scollard
Producer(s): Teresa Cook, Isabella Ammirati

1994 October 13 - 29: *The Oldest Woman in the World*

Writer: Giselle Villeneuve
Director: Gail Hanrahan
Producer(s): Teresa Cook
Designer(s) set and lights: Sheena Ross
Designer(s) costume: Rachel Ramos
Designer(s) poster: Fred Holliss
Choreographer: Laurie Montemurro
Stage Manager: Maryann Nomann
Performer(s): Monica Herron, Patricia Duquette, Jennifer Holder, R. James Anderson, Cherise Jacques, Andrew Smith, Teresa Cook
Prod'n Team: Isabella Ammirati, Rose Scollard, Georgette Pare.

1995 February 23 - March 11: *Shea of the White Hands*

Writer: Rose Scollard
Director: Alexandria Patience
Performer(s): Hilary Allan, Larry Austin, Vincent E. Bodnar, Patrick Creery, Brigitte Dajczer, Rowan F. Fisher, Michael Novak, Carrie Schiffler, Dawn Novak
Designer(s)/consultant/Slides/Producer(s): Sandi Somers
Producer/Publicity: Michelle Wong
Stage Manager: Nikki A. Bade
Interim Stage Manager: Jami Harding
Designer(s) set and lights: Sheena Ross
Designer(s) costumes and props: Alexandria Patience
Scenic Artists: Dorothy Debiche, Dawn Novak, Brigitte Dajczer
Publicity: Charlotte Lee
Drummer and Projectionist: Kevin Fischer
Box Office Goddess: Nancy Cullen
Designer(s) Publicity: Mark Washeim
Poster: Cathie Hahnel
Program: Fred Holliss
Promotion Photo: Andrea Johnson
Set construction: Gavin Ross, Andrew Smith, Maenad Production Liason: Teresa Cook.

1995 May 16 - June 2: *New Voices/Fem Fest*

Festival Director: Alexandria Patience
Technical Director: Teresa Cook
Technician: Chris McPherson
Festival Lighting Designer: Sandi Somers
Video Documenter: Linda Craig
Photo Documenter: David Scollard

A Safe Place
Creator/Performer: Carolyn Day

S & M (Sex & Marriage)
Creator/Performer: Dayna McLeod

Wound-a-bout
Creator/Performer: Linda Delaney

Fall of the Pomegranate
Writer/Performer: Mariette Sluyter
Movement: Tate Shimozowa
Director/Dramaturge: Gail Hanrahan
Stage Manager: Robyn L. Bobie
Assistant Stage Manager: Carissa Martin
Designer Set and Costume: Wes D. Pearce
Designer Sound: John Bent Jr.

Oh, How I want to be a Sunshine Girl
Dayna McLeod with Bradford Uphill

Digs: Views and Spews
All Nations Theatre
Writers/Performers: Chris Munroe, Debbie La Monte, Jared Morrison
Performer/Facilitator: Deanna Zelinski

Always a Bridesmaid
Dayna McLeod, Bradford Uphill, and Brigitte Rondeau

Eve's Perfect Apple
Creator/Director: Michelle Wong
Designer Set: Jeffrey Poon
Construction Set: Judy Gardner
Poster Layout: Cathie Hahnel
Photographer: Andrea Johnson
Stage Manager: Mary Anne Richards
Co-Producer: Susanda Yee
Performers: Yvonne Friedrich, Leonora Rodkin, Sandra Seltsam, Donna Tunney, Christina Willings

Goldilocks
K-PTEL Tales
Performers: Teresa Cook, Liese McDonald,

Music: Paul Warner, Esther Purves-Smith

Dog's Diary
Writer/Performer: Pamela Boyd,
Choreographer/Performer: Laurie Montemurro
Music: Richard McDowell
Photography: Caroline Connolly
Designer Lighting: Terry Gunvordahl

Myopic
Writer/Performer: Nancy Cullen

1995 June 8 - 9: *Exposure One and Two*. "Exposure is two evenings of performance work by women performer/creators" reads the announcement.

Clit Notes
Writer/Performer: Holly Hughes

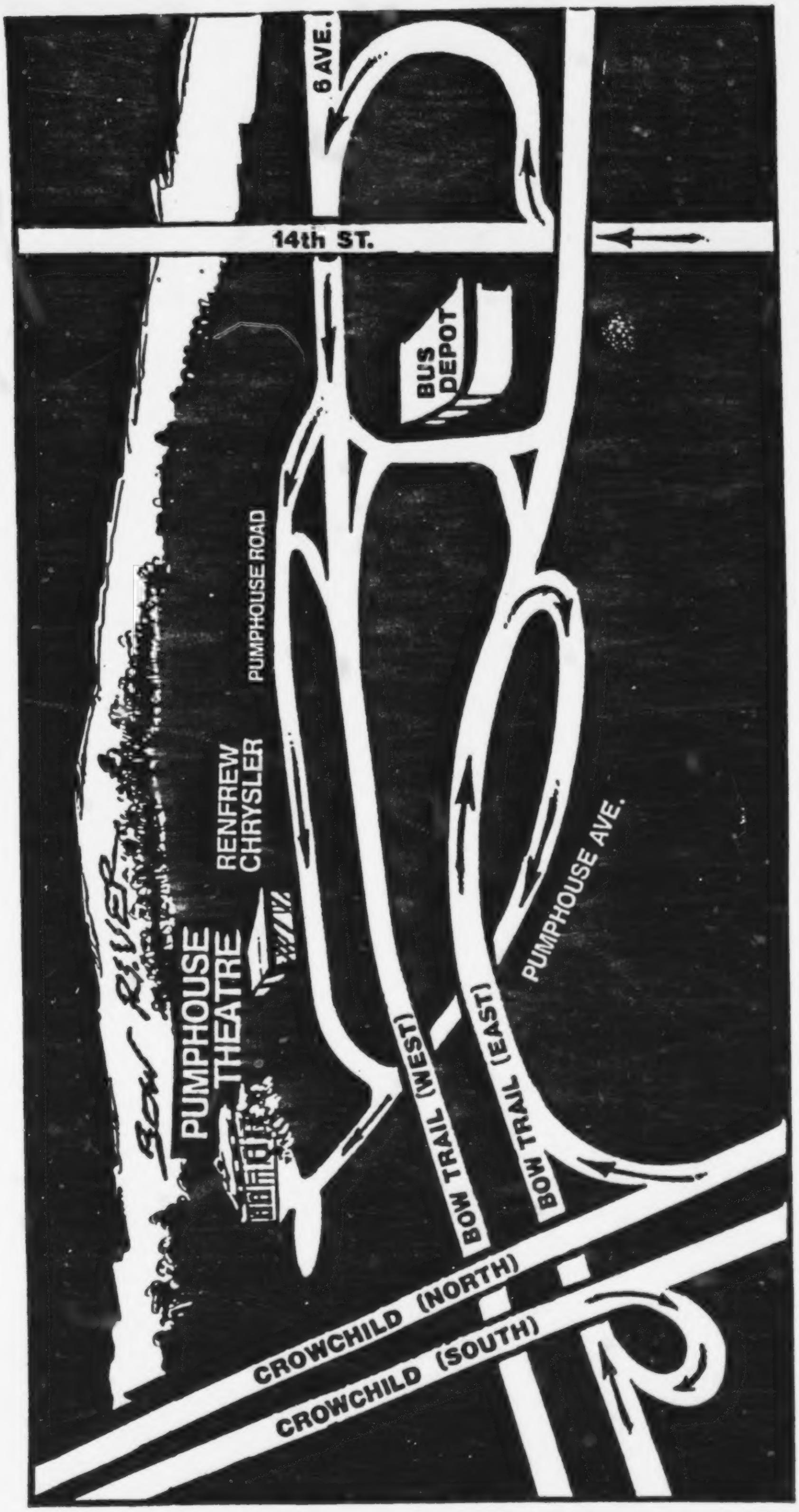
Lies about Betty and the Truth about Zucchini
Writer/Performer: Lori Weidenhammer

Poetry Performances:
Writer/Performer: Nancy Cullen
Bass Player Extraordinaire: Diane Kooch

dark diaspora ... in dub
Writer/Performer: ahdri zhina mandiela

World Without End
Writer/Performer: Holly Hughes

Insect Bites, (an excerpt from *Against the Grain*)
Springboard Dance Collective
Choreographer/Dancer(s): Laurie Montemurro, Trina Rasmuson, Alison Bonney-Gregson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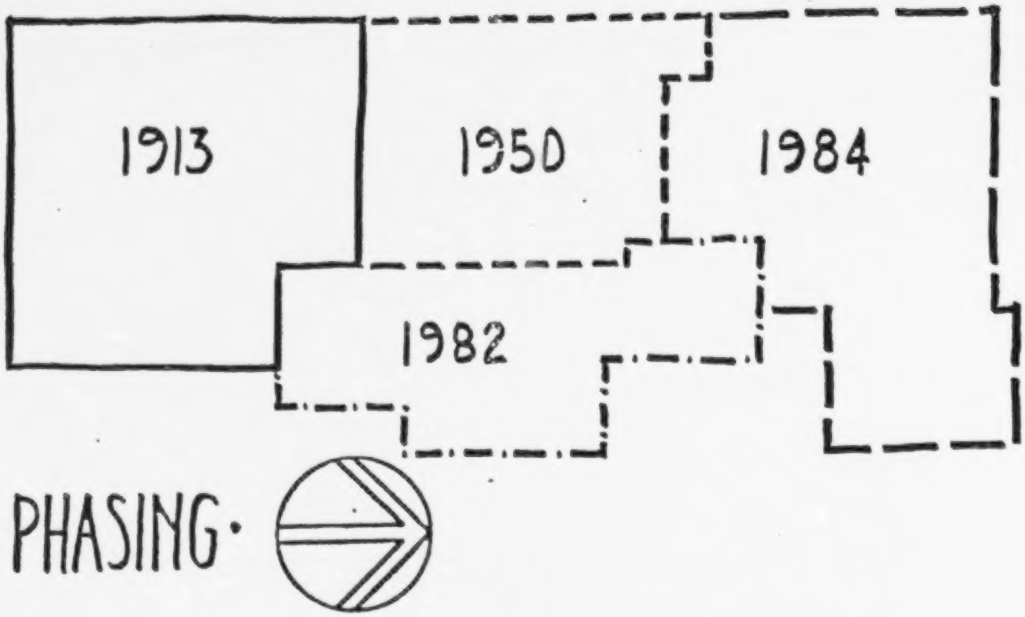

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PUMPHOUSE THEATRES

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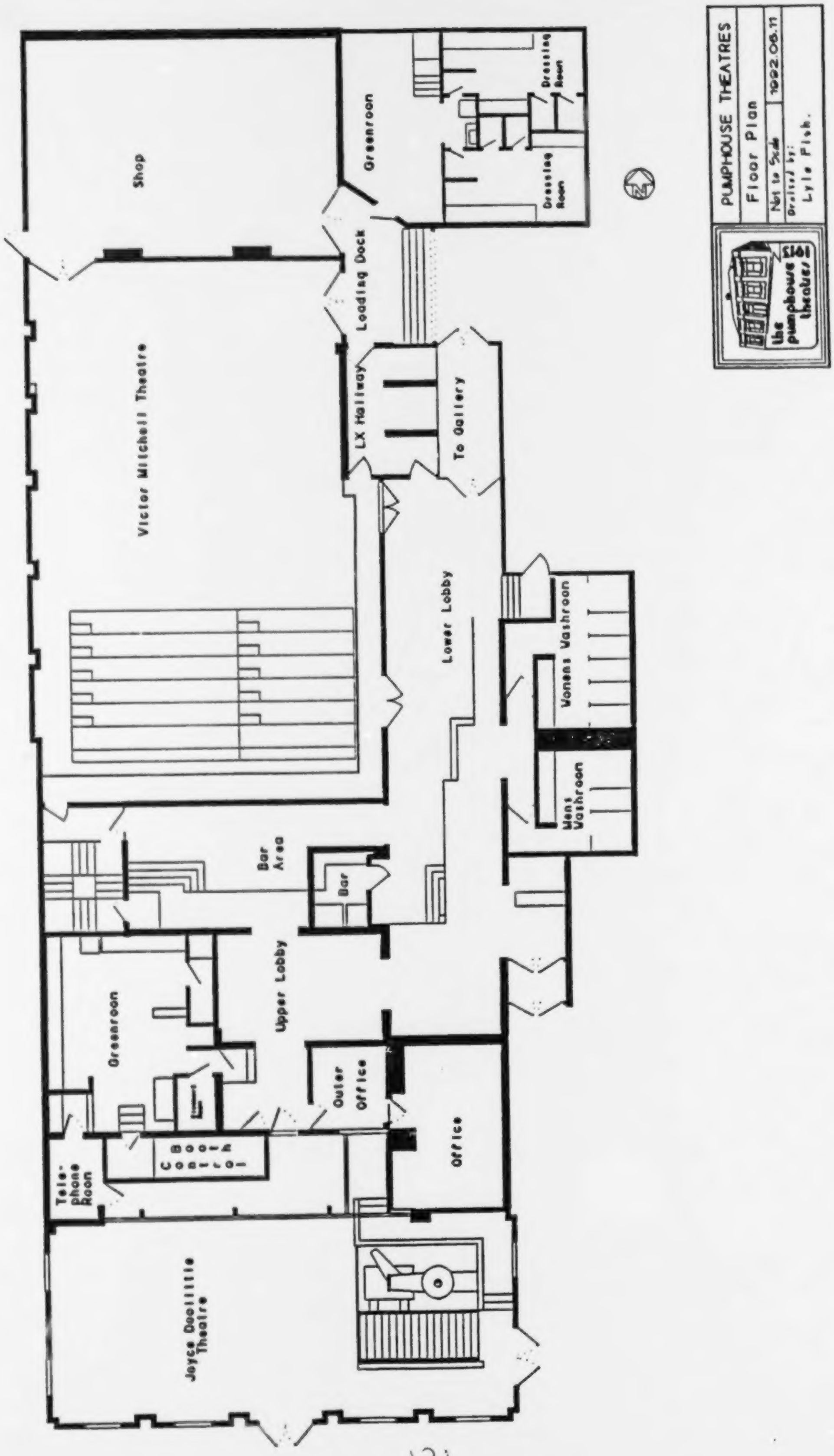
PUMPHOUSE THEATRES
Floor Plan
Not to Scale
1992.06.11
Drafted by: Lyle Fish.
the pumphouse theatres 1913
N
Shop
Greenroom
Dressing Room
Dressing Room
Loading Dock
LX Hallway
To Gallery
Victor Mitchell Theatre
Lower Lobby
Womens Washroom
Mens Washroom
Bar Area
Bar
Upper Lobby
Greenroom
Outer Office
Office
Booth Control
Tele-phone Room
Joyce Doolittle Theatre